Lens MAGAZINE
Fine Art Photography Magazine
FEBRUARY 2023 #101

AN EXCLUSIVE INTERVIEW WITH **ELENA PARASKEVA**

Lissa Hahn:

HOW TO EVOKE A PAVLOVIAN RESPONSE IN HUMANS

AN INTERVIEW WITH **SAM DROEGE**

The Colorful ISSUE

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Founder & Editor: Dafna Navarro

Dafna Navarro

Dafna Navarro is the CEO and Founder of Art Market – Global Media Company.

Founded in 2013, Art Market is the publisher of two famous international art and photography magazines: Lens Magazine for fine art photography and Art Market Magazine for contemporary fine art. Beyond her many achievements, Navarro is also a curator and an appraiser of art and collectibles. In addition, she serves on the jury panel of international competitions in the contemporary art & photography fields.

Navarro is the current Editor-in-Chief and the main creative driving force behind her magazine's rise and success. With no signs of slowing down, the magazines feature interviews with the most influential figures in the art and photography fields, coverage of international exhibitions and art fairs and all the latest news regarding fine and contemporary art from across the globe.

Both magazines are distributed worldwide in both print and digital media. As a result, the magazines receive the exposure of over 50,000 monthly readers worldwide, including a unique distribution of the GOLD LIST Edition by Barnes & Noble's book stores in the U.S. and Canada, Steimatzky Bookstores in Israel, and vast appearances in international art fairs. In addition, copies of each published magazine are added to universities' archive data and academic libraries as learning material for lecturers and students.

Lens MAGAZINE

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The Frida Kahlo Cocktail
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BAR &
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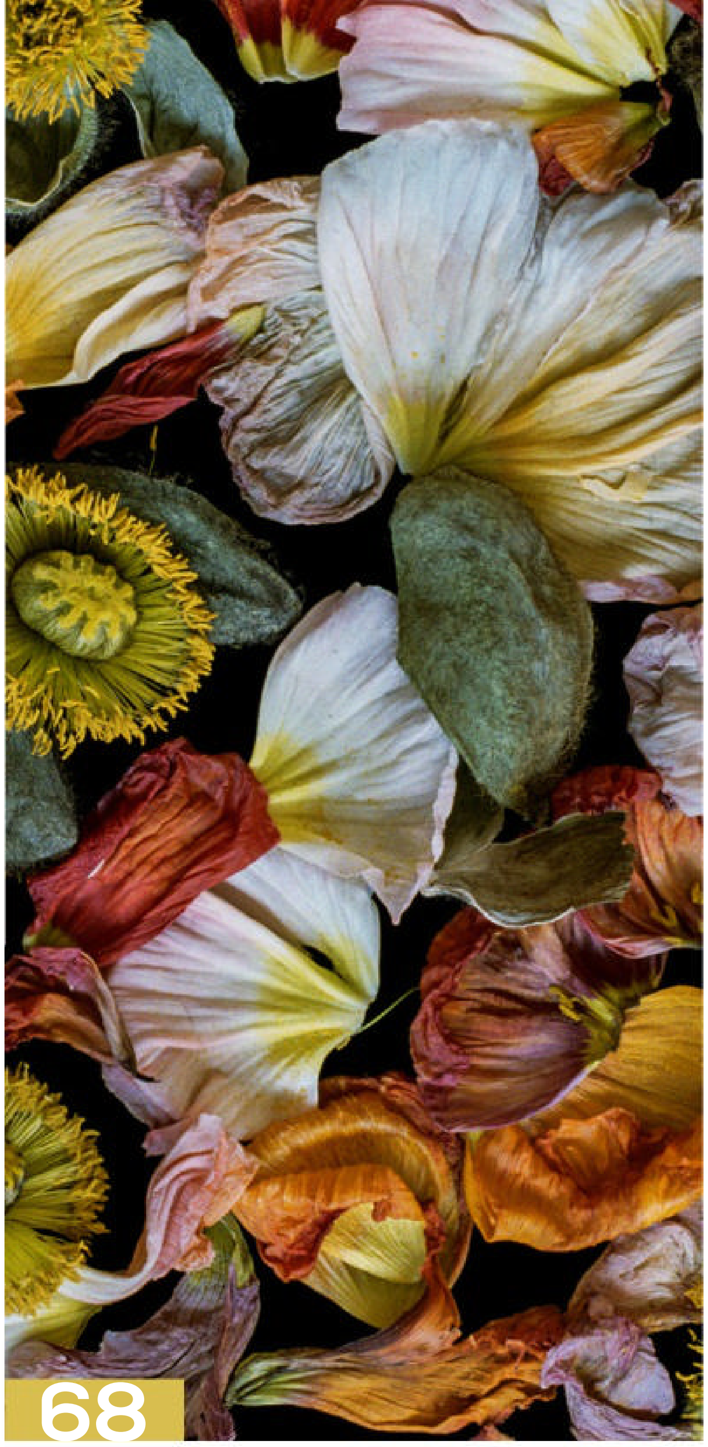

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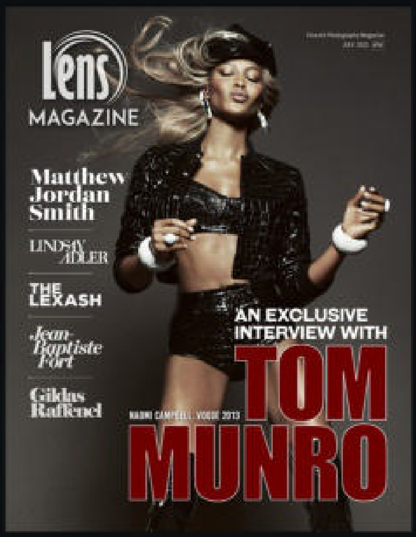
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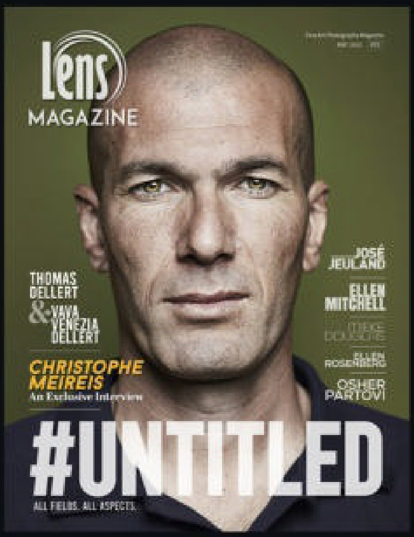
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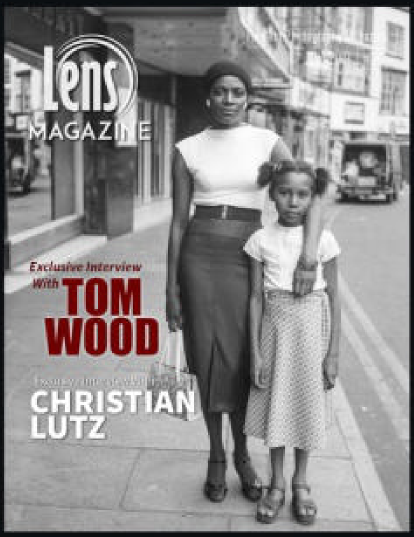
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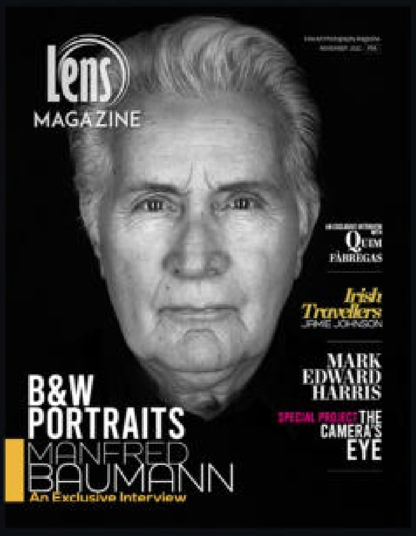
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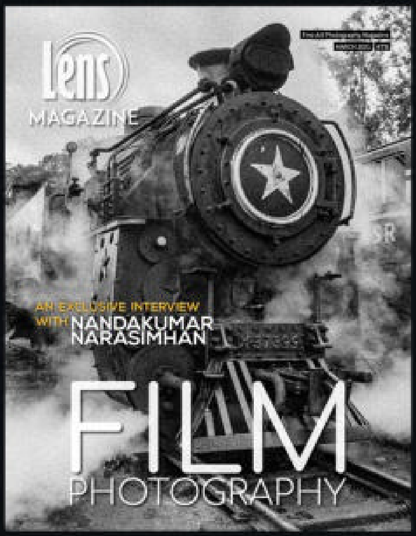
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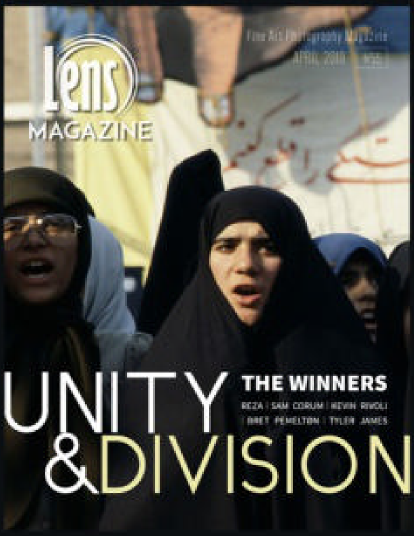
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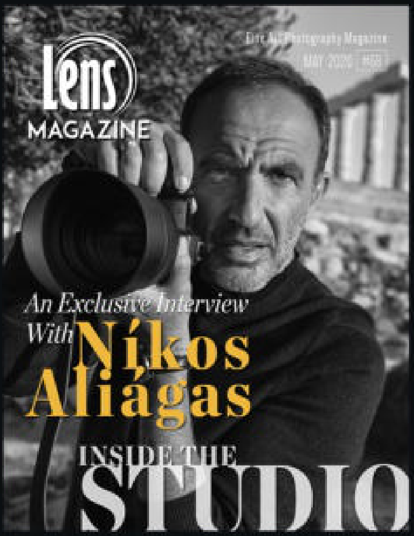
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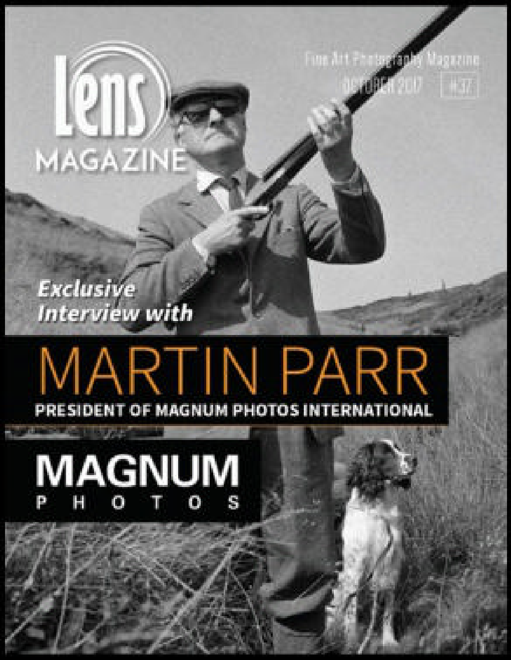
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WINNER OF THE PULITZER PRIZE, WORLD PRESS PHOTO,
THE LUCIE AWARDS AND THE NATIONAL MEDAL OF ARTS

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Identities
in Contemporary Art
and Design

Deadline: 17 March 2023

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14-22
OCTOBER
2023

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OPEN CALL COMPETITION

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Florence Biennale, **Art Market Magazine**, and **Lens Magazine** invite you to apply for the International Open Call Competition, which is aimed at identifying images that will be used for the integrated communication of the **XIV Florence Biennale**, which will be held from 14 to 22, October 2023 at the Fortezza da Basso in Florence.

The artists and photographers participating in the contest are invited to interpret the theme of the XIV Florence Biennale:

I AM YOU

Individual and Collective Identities in Contemporary Art and Design

The works of the contest winners (1 artist and 1 photographer) will be used for the integrated communication of the event (mass media, internet, outdoor advertising, etc.) and exhibited in a dedicated space within the XIV Florence Biennale, while the works of the finalists (10 artists and 10 photographers) will be projected in rotation within the same space. The winners will also receive the Guests of Honour recognition during the event.

All finalists & winners will receive international exposure through unique magazines published by Art Market Magazine and Lens Magazine dedicated solely to the international competition, featuring special articles and interviews with worldwide distribution on all leading platforms.

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> "I AM EXCITED TO ANNOUNCE THE NEW INTERNATIONAL COMPETITION- AN OPEN CALL FOR ARTISTS AND PHOTOGRAPHERS WORLDWIDE, AND WITH A GREAT PLEASURE, TO SERVE ON THE JURY PANEL."
>
> - Dafna Navarro, CEO & Founder,
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AN EXCLUSIVE INTERVIEW WITH

ELENA PARASKEVA

BY ARIEL SU

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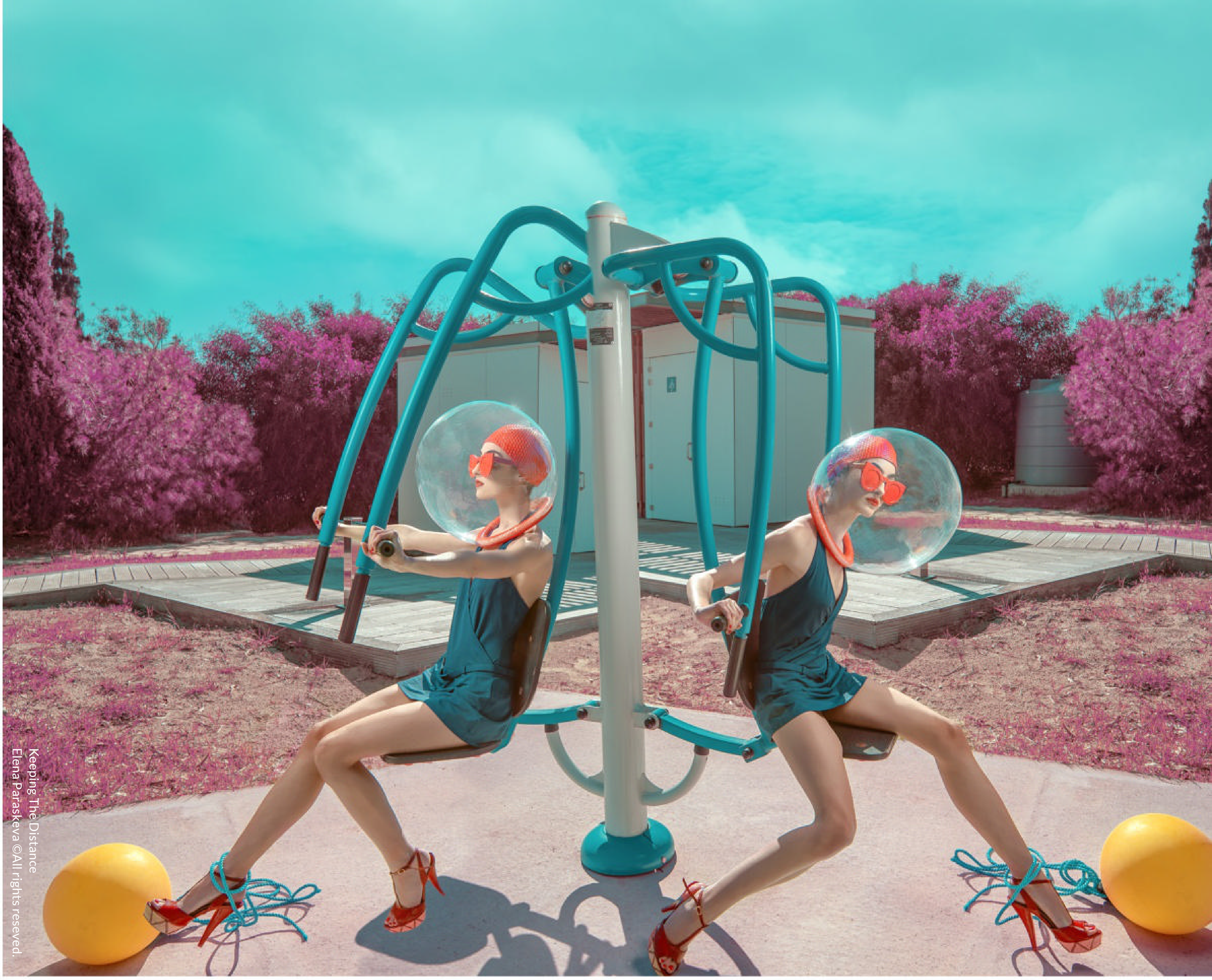

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> **"I HAVE FUN BEHIND THE CAMERA, NO MATTER THE SUBJECT. THAT SAID, THERE IS ABSOLUTE FREEDOM WHEN SHOOTING PERSONAL FINE ART PROJECTS. I CAN STRETCH MY IMAGINATION AS FAR AS IT CAN GO; THERE ARE NO BOUNDARIES, JUST ME AND MY CRAZY IDEAS."**
>
> **ELENA PARASKEVA**

Elena Paraskeva is an internationally acclaimed, award-winning Conceptual Photographer and Art Director and, most recently, an official ADOBE instructor. In addition, she took a respectable position on the jury panel of international photography competitions, including at the latest years' reputable competitions, at the Florida Museum Of Photographic Arts IPC 2022, the New York Photography Awards 2022, and the European Photography Awards 2022.

Cyprus- based photographer Paraskeva has exhibited her work in countless solo and group exhibitions around the globe.

In her past life as a Marketing Executive for Nestle Waters USA, she worked on the client side with Ogilvy&Mather to produce advertising campaigns for her premium brands and was featured in the New York Times for her work.

Keeping The Distance
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Elena's artistic style is based on a unique surrealistic conceptual work bathed in rich color palettes and strong graphic lines. Her stylized world is full of fashion images and conceptual portraits permeated with a high-aesthetic beauty and elegance. Always playing along the lines of the unordinary and almost bizarre, her work is impactful, lucid, and memorable.

Among the many exhibitions nationally and internationally, her work has been featured at the Fotonostrum Gallery, Barcelona, Spain, in 2022; at the Aperture Foundation, NYC, in April 2019; at the Menier Gallery, London, UK, in 2018; and at the Photo Oxford 2017, Oxford in the U.K.

Paraskeva's work has been featured on the cover of countless international publications, including the U.K. Times, Photography Masterclass, Fotorgrafare (Italy), Chromatica Magazine, Digital Camera, Digital Photographer, N-Photo, PDN, Digitalis Foto Magazin, among others.

It's a great pleasure to feature an interview with such a gifted, exciting, and unique photographer.

AN EXCLUSIVE INTERVIEW WITH ELENA PARASKEVA

BY ARIEL SU

LENS MAGAZINE: It is a pleasure to feature an interview with you, Elena Paraskeva; we were very impressed by your work. Checking your beautiful Instagram profile and website, it's clear that you have a deep understanding of the advertising field and creating full campaigns using your fantastic photography.

Can you tell us how it all started? What benefits/advantages have you received from working in advertising, and when was the shift to becoming a professional photographer? Did you grow up in an artistic environment?

ELENA PARASKEVA: Thank you for having me on your beautiful pages. I am a completely self-taught photographer. My Master's was in Finance, and my career spanned from an Analytics Director to a Marketing Executive, all while living in the U.S.

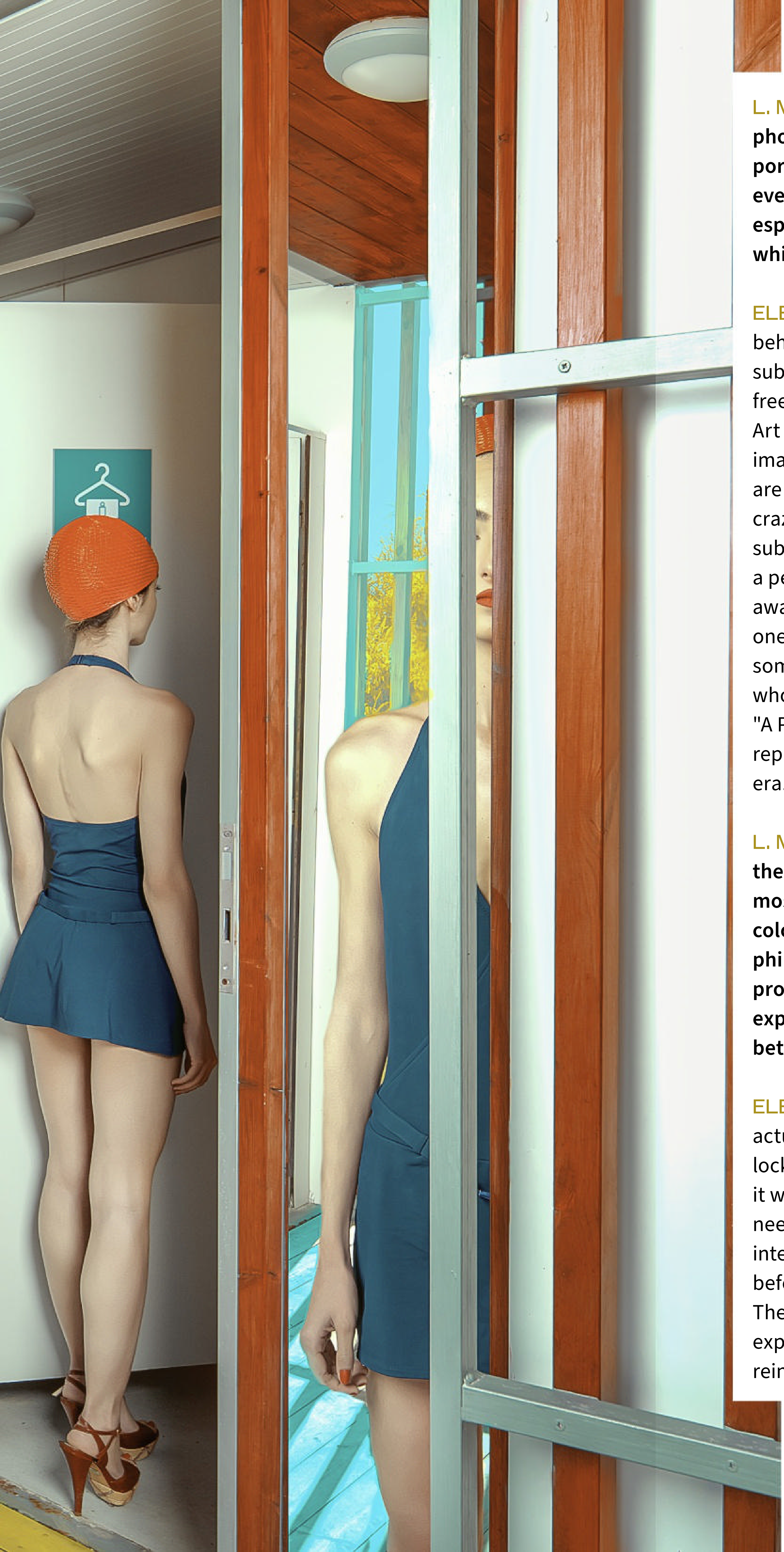
Art was always in my life in the form of painting but as a hobby. I started exploring photography initially as a means to connect with nature and the outdoors after recovering from an illness that had me confined at home for the better part of a year. That original experimentation became an obsession that has lasted now for a decade. However, it morphed from landscape photography to conceptual portrait photography and then to full-fledged professional advertising photography.

The natural progression since my advertising days as a Brand Manager gave me the upper hand when it comes to understanding concepts such as strategic vision, target demographics, re-branding, etc.

AN EXCLUSIVE INTERVIEW
WITH

ELENA PARASKEVA

BY ARIEL SU



L. M: Your work spans many fields of photography, fashion photography, portraits, artistic photography, and even animation. Which area are you especially attracted to, and from which do you get the most pleasure?

ELENA PARASKEVA: I have fun behind the camera, no matter the subject. That said, there is absolute freedom when shooting personal Fine Art Projects. I can stretch my imagination as far as it can go; there are no boundaries, just me and my crazy ideas. Plus, I get to explore subjects that are important to me as a person, subjects I want to bring more awareness to. I strive to shoot at least one or two personal series each year, something that can be exhibited as a whole, like my most recent work, "A Perfect Life," which explores sexual repression and conformity in a bygone era.

L. M: Your fine art project, "Keeping the distance," seems to reflect your most talented way of presenting colors and solid lines. What is the philosophical meaning behind this project? Is the project supposed to express a specific feeling of distance between women?

ELENA PARASKEVA: This project was actually created right after our lockdowns ended. If you think about it, it was a surreal time; the fear and the need to distance ourselves were so intense- we all went through a never-before-seen level of social deprivation. The project uses humor and color to explore society's awkward attempts at reintegration.

Keeping The Distance
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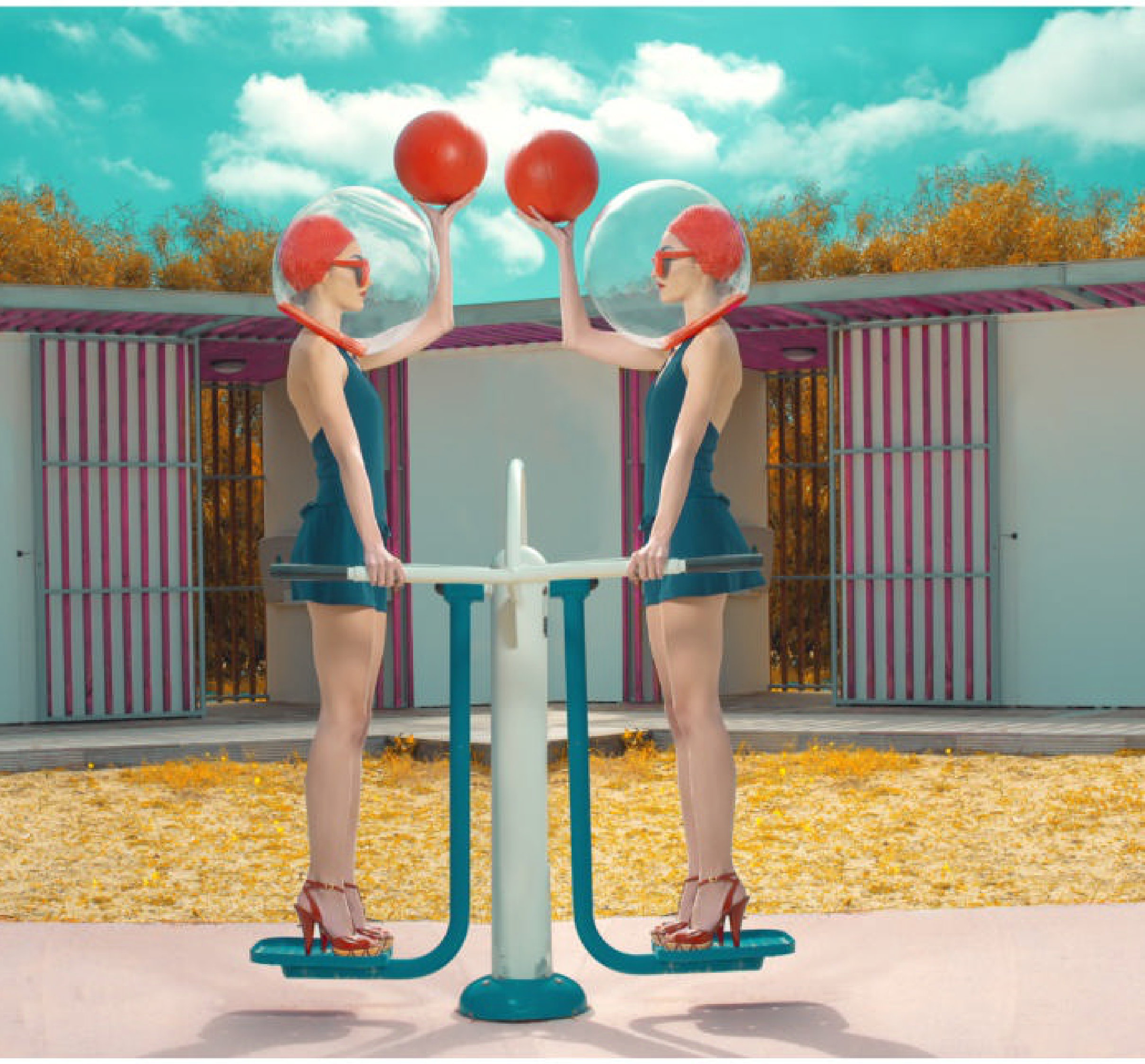

AN EXCLUSIVE INTERVIEW WITH
ELENA PARASKEVA
BY ARIEL SU

> **"I WILL NOT SPEAK ABOUT CYPRUS BECAUSE THE FIELD OF PHOTOGRAPHY NEEDS TO BE DEVELOPED HERE. INTERNATIONALLY THE AREA IS HUGELY COMPETITIVE, AND YOU MUST CONSTANTLY KEEP UP WITH NEW TECHNIQUES.**
> **CLIENTS ARE PUTTING MORE EMPHASIS ON SOCIAL MEDIA CAMPAIGNS WHICH TEND TO FAVOR MOVING RATHER THAN STATIC IMAGERY.**
>
> **I HAD TO LEARN ANIMATION USING SEVERAL PROGRAMS IN JUST A FEW MONTHS BECAUSE I WANTED TO REMAIN COMPETITIVE. AND NOW WE ALSO HAVE A.I. IMAGERY STARTING TO MAKE ITS WAY INTO FASHION AND PRODUCT EDITORIALS."**

-ELENA PARASKEVA

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AN EXCLUSIVE INTERVIEW WITH ELENA PARASKEVA

BY ARIEL SU

AN EXCLUSIVE INTERVIEW WITH

ELENA PARASKEVA

BY ARIEL SU

L. M: **Where do you get the inspiration from?**

ELENA PARASKEVA: For my series, it is, of course, current issues, but for one-off conceptual portraiture, it could be anything; any inanimate object can become the source of inspiration for a surreal piece. One of my most haunting images, "The Fallen," which landed on the cover of a couple of magazines, was inspired by the autumn leaves in my garden. My little daughter tried my lipstick on once, and instead of her lips, it slipped and went all over her cheek. That gave me the idea for "The Cubist," an image awarded in a few photography awards. I find ideas for conceptual portraiture never-ending. The challenge comes with series because you might have the idea, but the execution, the mood, and the ability to tell a story convincingly are far more complex. That's where studying masters of photography, especially those who deal with series, can help one understand better how to structure them.

L. M: **Tell us about the workflow, from the stage of the idea until the final outcome. Do you do the editing/ post-processing yourself?**

ELENA PARASKEVA: My process differs depending on whether it is a campaign for a client or a personal project. If it is a campaign, we always start with Pinterest because we have to create mood boards for the client. Then, once the client likes and approves the direction, I make sketches, so everyone is clear on what we're about to create.

I have a stylist for product photography, and together we create the props and the set. Depending on the mood of the image/images, I will also sketch the specific lighting setup I will use. Product photography is so specific there is little room for experimentation on the day of the shoot. If the product images need a lot of clean up, I will outsource that, but everything else is done by me. Post-processing is so essential, particularly color-grading and dodging/burning, it can make or break an image, so I can't delegate that.

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AN EXCLUSIVE INTERVIEW WITH

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BY ARIEL SU

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Paper Dress
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L. M: From your profound experience in the field, how would you describe the professional photography field? Are there any issues you wish could have been different or more developed?

ELENA PARASKEVA: I will not speak about Cyprus because the field of photography needs to be developed here. Internationally the area is hugely competitive, and you must constantly keep up with new techniques. Clients are putting more emphasis on social media campaigns which tend to favor moving rather than static imagery. I had to learn animation using several programs in just a few months because I wanted to remain competitive. And now we also have A.I. imagery starting to make its way into fashion and product editorials. I'm currently resisting it, as I have tried it and found it wanting, but I know it is inevitable.

AN EXCLUSIVE INTERVIEW WITH

ELENA PARASKEVA

BY ARIEL SU

> ” I GET TO EXPLORE SUBJECTS THAT ARE IMPORTANT TO ME AS A PERSON, SUBJECTS I WANT TO BRING MORE AWARENESS TO. I STRIVE TO SHOOT AT LEAST ONE OR TWO PERSONAL SERIES EACH YEAR, SOMETHING THAT CAN BE EXHIBITED AS A WHOLE, LIKE MY MOST RECENT WORK, "A PERFECT LIFE," WHICH EXPLORES SEXUAL REPRESSION AND CONFORMITY IN A BYGONE ERA.
>
> - ELENA PARASKEVA

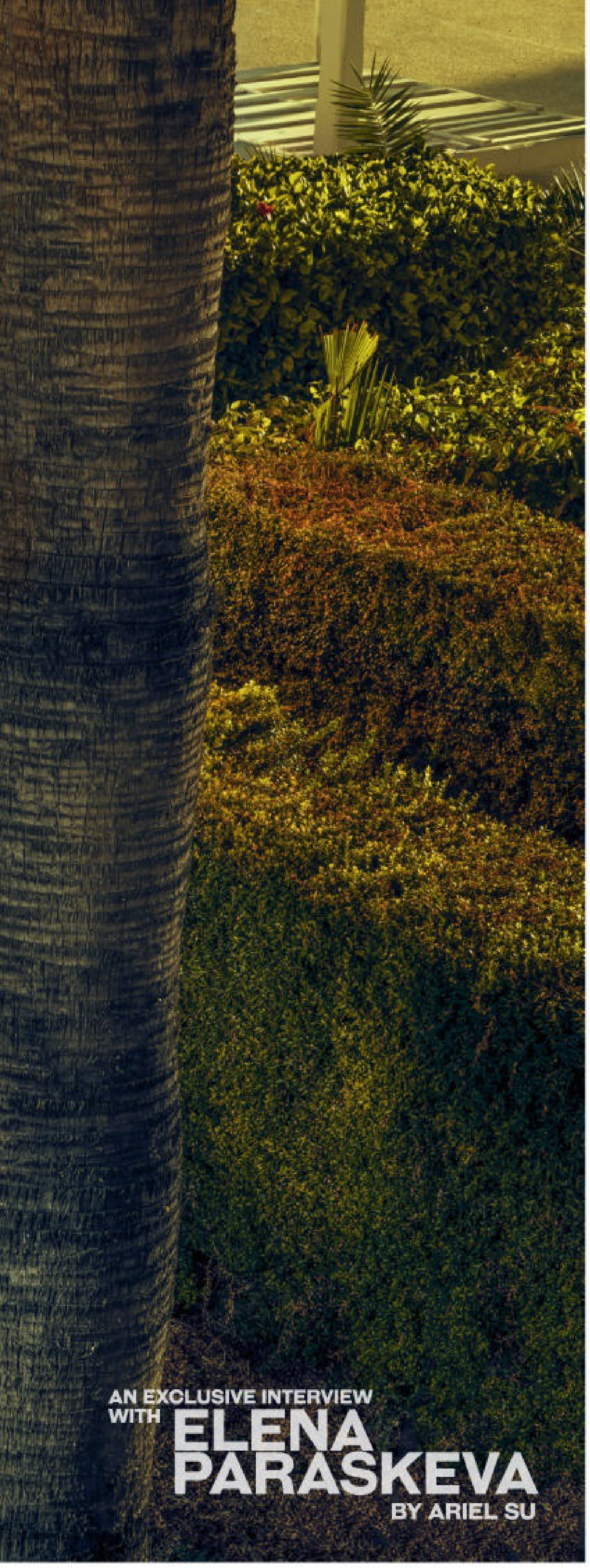
A Perfect Life
Elena Paraskeva ©All rights reseved.

At the moment, our A.I. prompts are creating something beautiful but devoid of emotion, and in the end, it has the same look; an artist's uniqueness and vision fail to shine through.

L. M: Most recently, you have become an official ADOBE instructor. Where did you gain the technical knowledge? Do you focus mainly on the app's ability for photographers or also on video editing?

ELENA PARASKEVA: I've spent countless hours learning Photoshop, particularly concerning retouching, dodging&burning, and color grading. In the beginning, I would study photographers that I admire, like Master Erwin Olaf, and I would try to emulate the way their images were edited. Nowadays, I do a lot of the work in Camera Raw because I have also gotten better at shooting closer to the final image that I have in my head. I also use Adobe After Effects for my animation.

L. M: Let's focus on your projects of beauty conceptual portraits. You have a unique way of playing with colorful lights and filters. Which photographers have been your influencers in this field?



A Perfect Life
Elena Paraskeva
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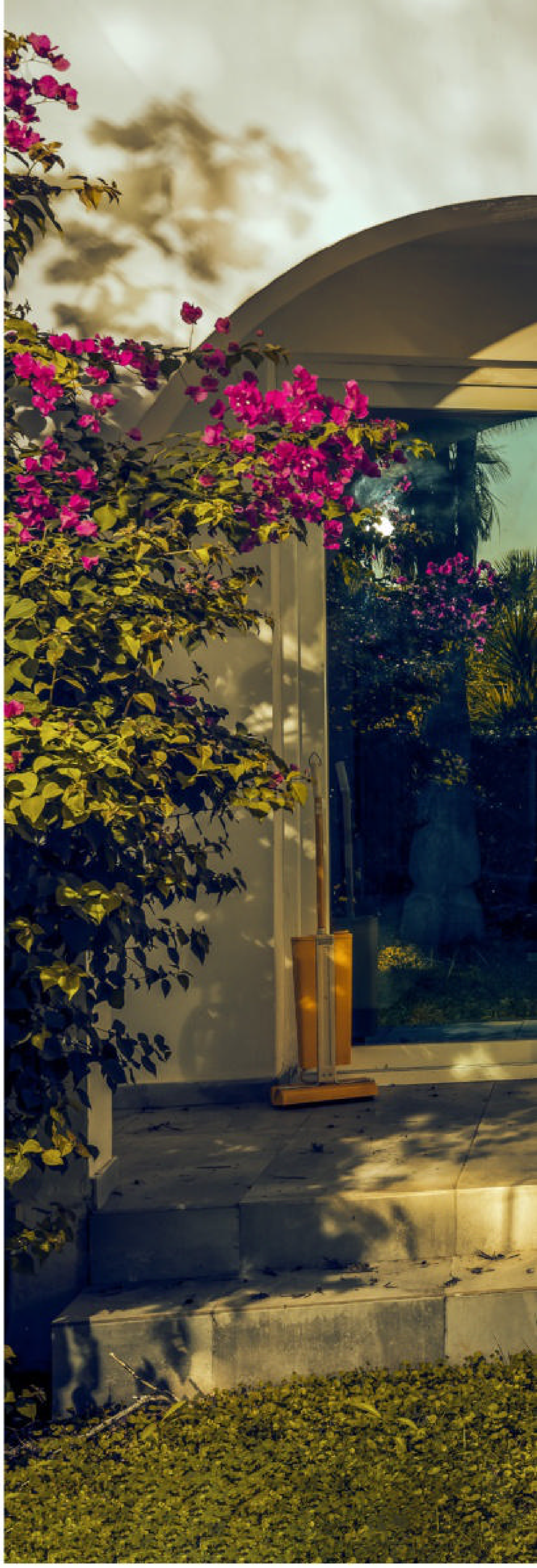
ELENA PARASKEVA:
I admire so many photographers with such different styles. Absolutely adore the dramatic cinematic fine art direction/ photography of Spanish Eugenio Recuenco, but I'm also obsessed with the colorful pop art of Pol Kurucz. I feel the latter had a definite influence on my surreal portraits, although I am certainly not as good as he is.

L. M: What is your favorite camera and lens? Do you use different gear for each project?

ELENA PARASKEVA:
I only use Nikon Cameras, have been from day one, and have not felt the need to change that. As far as lenses are concerned, I'm past the stage where I have a favorite lens because each type of photography has its own requirements lens-wise. Fashion photography needs a wide-angle lens, and nowadays, distortion is actually a desirable outcome. So is intentional blurriness, light leaks, etc. Product photography is a different animal; I use nothing wider than 80mm. Having said that, I mainly use prime lenses., especially with fine art projects.



L. M: What can you tell us about your studio? Do you have a permanent team working with you? Now based in Cyprus, do you work mainly from a long distance for international brands?

ELENA PARASKEVA: I shoot a lot of product photography for brands abroad. Products such as cosmetics or perfumes are quickly shipped to my studio in Cyprus, not so with alcoholic beverages due to international regulations, which have proven to be a business hurdle. My most recent work was for a perfume company in California. My studio is usually such a mess. One day I'm shooting a product with liquids flying everywhere, and the next day I'm shooting an artist for his solo album! I have a product/food /prop stylist and an assistant, but as far as makeup and hair artists, those are fluid based on the project.

L. M: What are your goals for 2023? What would you like to wish for yourself, personally and professionally?

ELENA PARASKEVA: I wish for more time. Time to create personal

AN EXCLUSIVE INTERVIEW WITH
ELENA PARASKEVA
BY ARIEL SU

A Perfect Life
Elena Paraskeva
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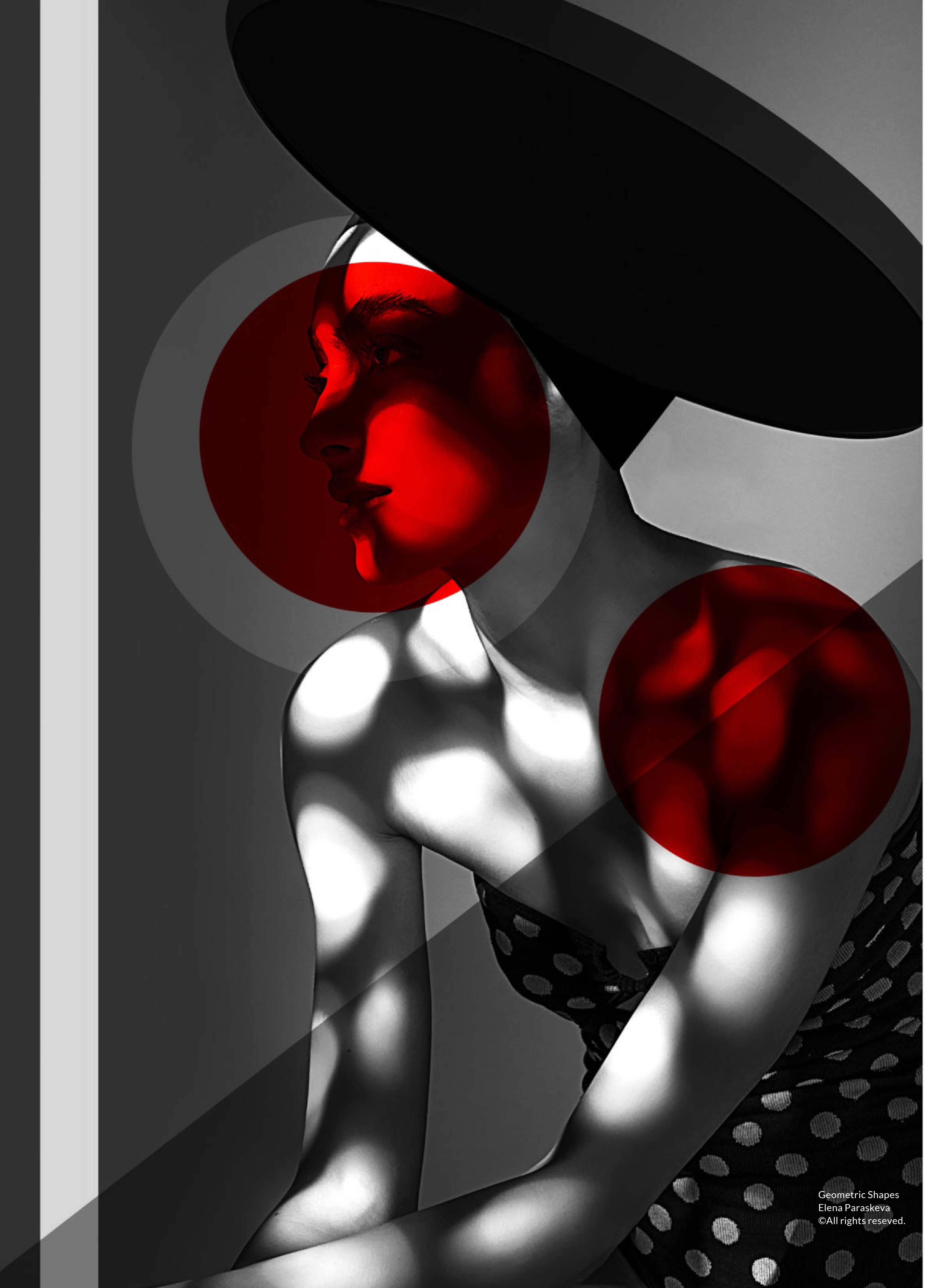
projects, projects of love that I will be proud to exhibit. 2023 is already proving to be a good year because I just found out one of the series I created to raise awareness for Autism will be exhibited at the European Parliament in Brussels this coming March!

L. M: **What advice can you give the young photographer trying to make his way in the field?**

ELENA PARASKEVA: Do as many personal projects as you can. Not only does it provide self-fulfillment and recognition through publishing and exhibitions, but it can help bring on commercial work. In addition, clients are often most attracted to a photographer's personal projects because it gives them a better idea of the creator's photographic style and sensibilities.



Geometric Shapes
Elena Paraskeva
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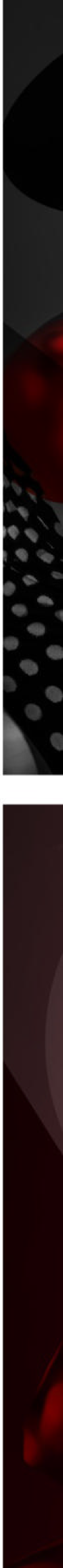
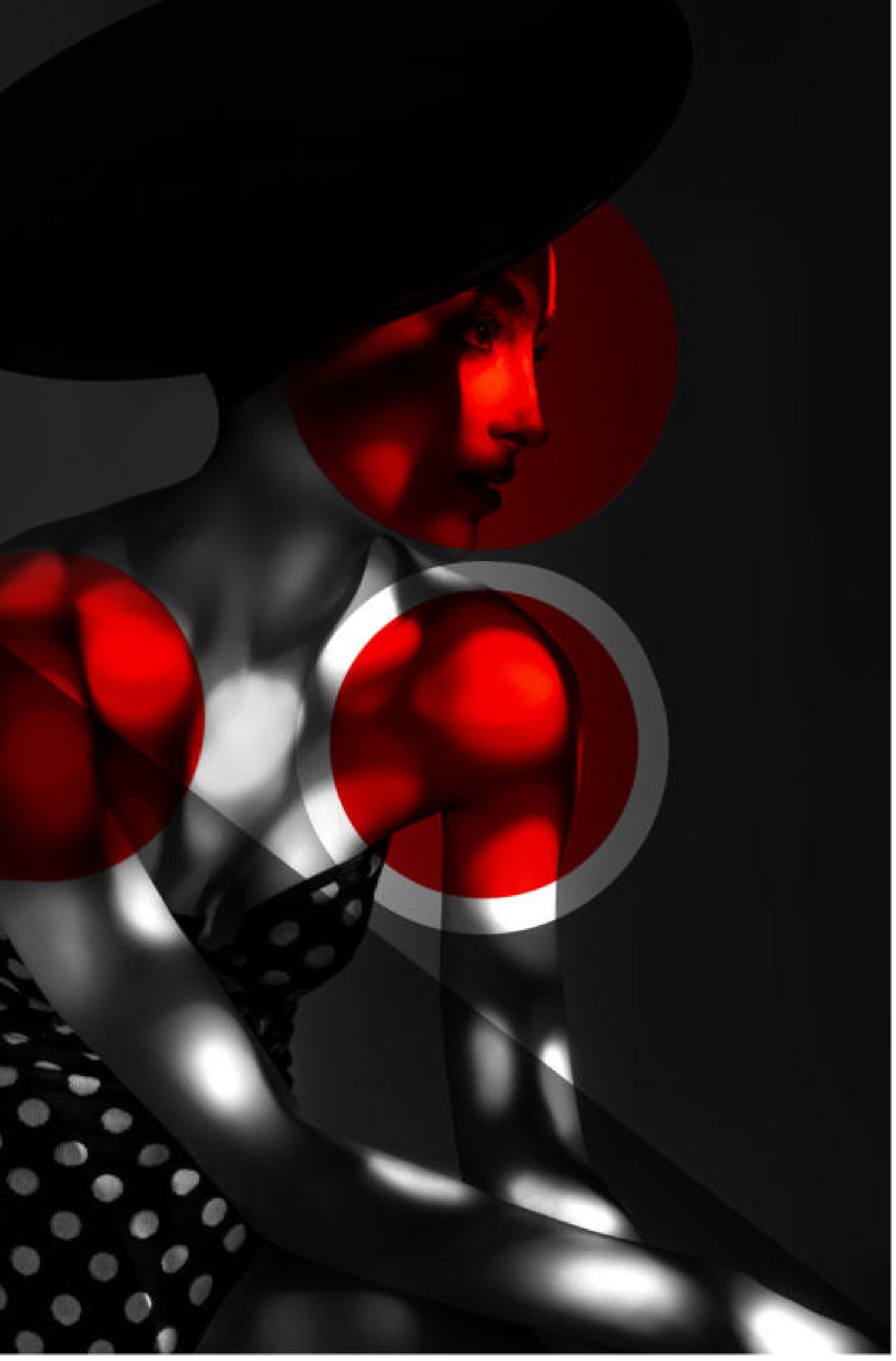
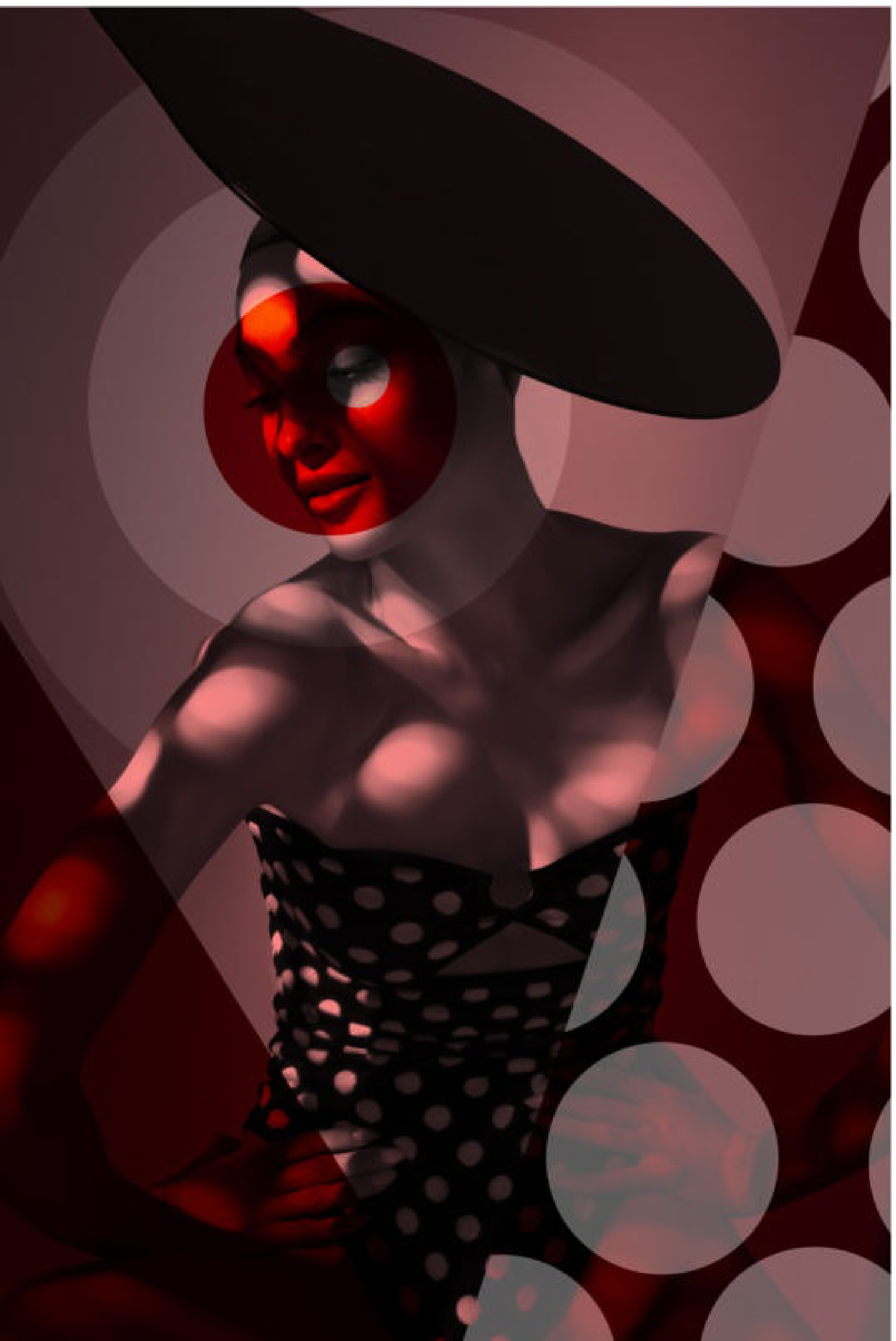
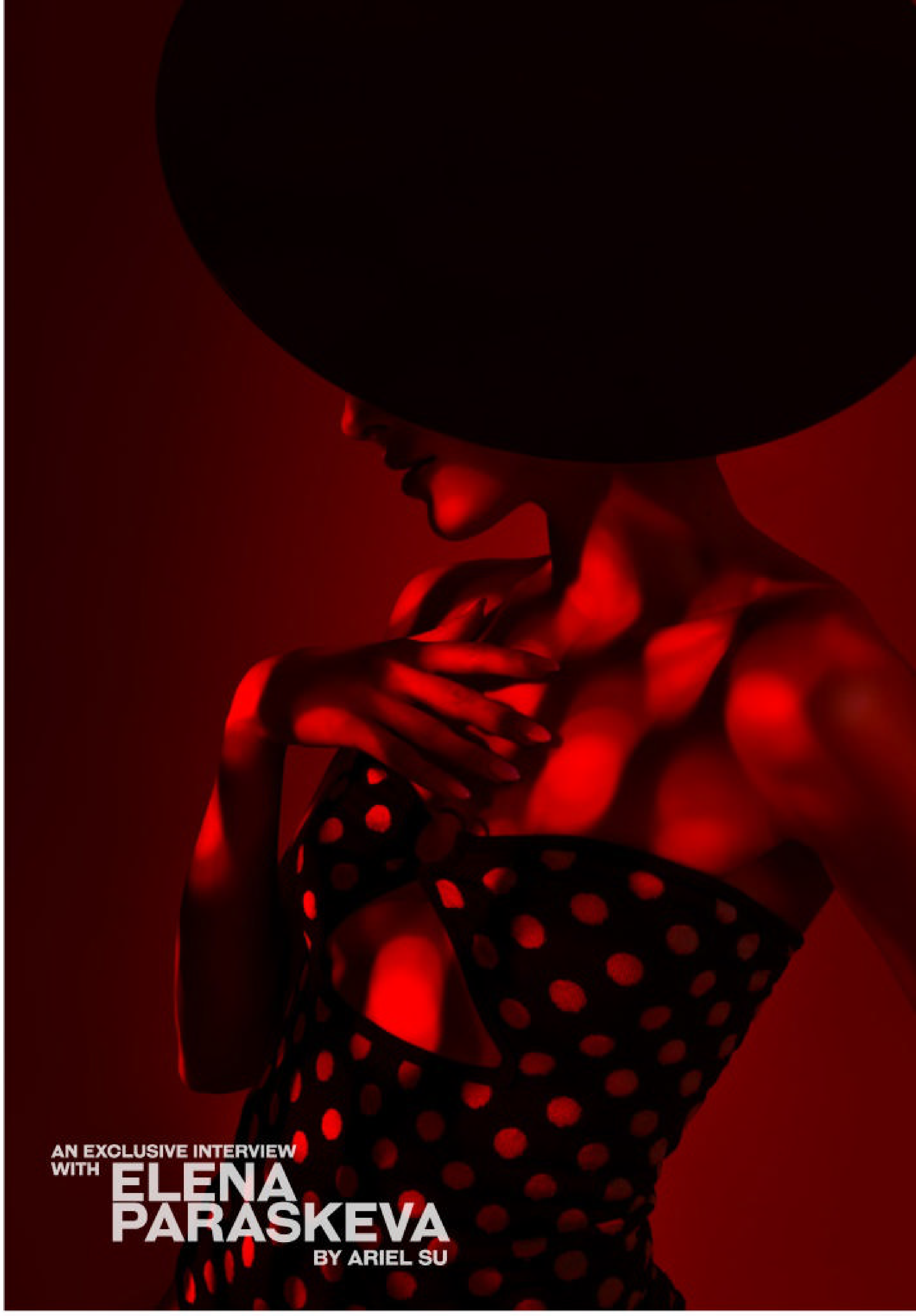




Geometric Shapes. Elena Paraskeva ©All rights reseved.





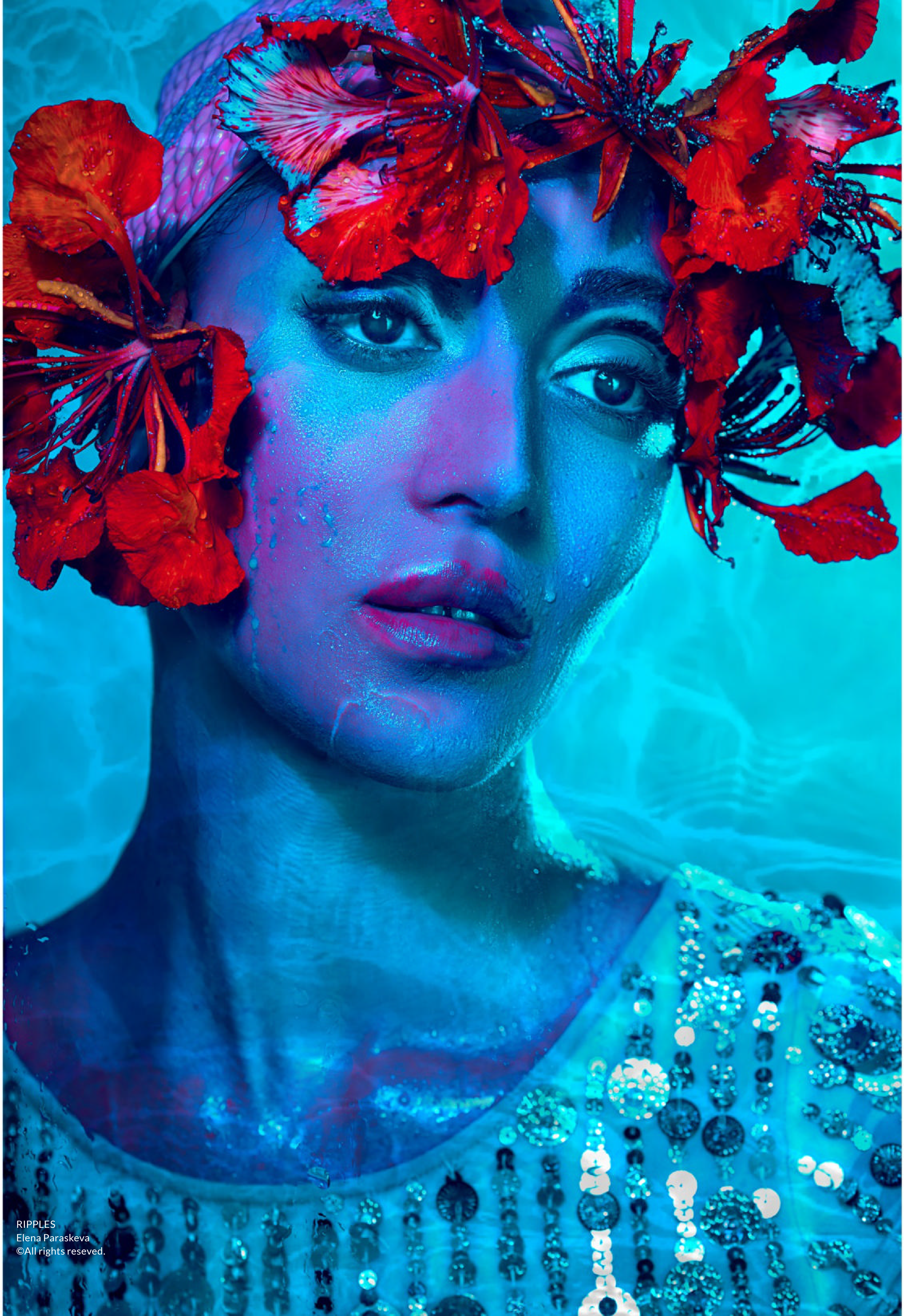
AN EXCLUSIVE INTERVIEW WITH

ELENA PARASKEVA

BY ARIEL SU

> I SHOOT A LOT OF PRODUCT PHOTOGRAPHY FOR BRANDS ABROAD. PRODUCTS SUCH AS COSMETICS OR PERFUMES ARE QUICKLY SHIPPED TO MY STUDIO IN CYPRUS, NOT SO WITH ALCOHOLIC BEVERAGES DUE TO INTERNATIONAL REGULATIONS, WHICH HAVE PROVEN TO BE A BUSINESS HURDLE.
>
> MY MOST RECENT WORK WAS FOR A PERFUME COMPANY IN CALIFORNIA. MY STUDIO IS USUALLY SUCH A MESS. ONE DAY I'M SHOOTING A PRODUCT WITH LIQUIDS FLYING EVERYWHERE, AND THE NEXT DAY I'M SHOOTING AN ARTIST FOR HIS SOLO ALBUM! I HAVE A PRODUCT/FOOD /PROP STYLIST AND AN ASSISTANT, BUT AS FAR AS MAKEUP AND HAIR ARTISTS, THOSE ARE FLUID BASED ON THE PROJECT.

- ELENA PARASKEVA



RIPPLES
Elena Paraskeva
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RIPPLES
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AN EXCLUSIVE INTERVIEW WITH

ELENA PARASKEVA

BY ARIEL SU

Blurred all together
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ELENA PARASKEVA

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INSTAGRAM: @ELENAPARASKEVASTUDIO

Lissa Hahn:

HOW TO EVOKE A PAVLOVIAN RESPONSE IN HUMANS

By Mark Edward Harris

Celebratory Snacks For Your Pride Party | Kroger
Lissa Hahn © All rights reserved.

Lissa Hahn and her son Mars
Lissa Hahn © All rights reserved.

How to Set a Table | Kroger
Lissa Hahn © All rights reserved.

Lissa Hahn:

HOW TO EVOKE A PAVLOVIAN RESPONSE IN HUMANS

AN EXCLUSIVE INTERVIEW WITH LISSA HAHN BY MARK EDWARD HARRIS

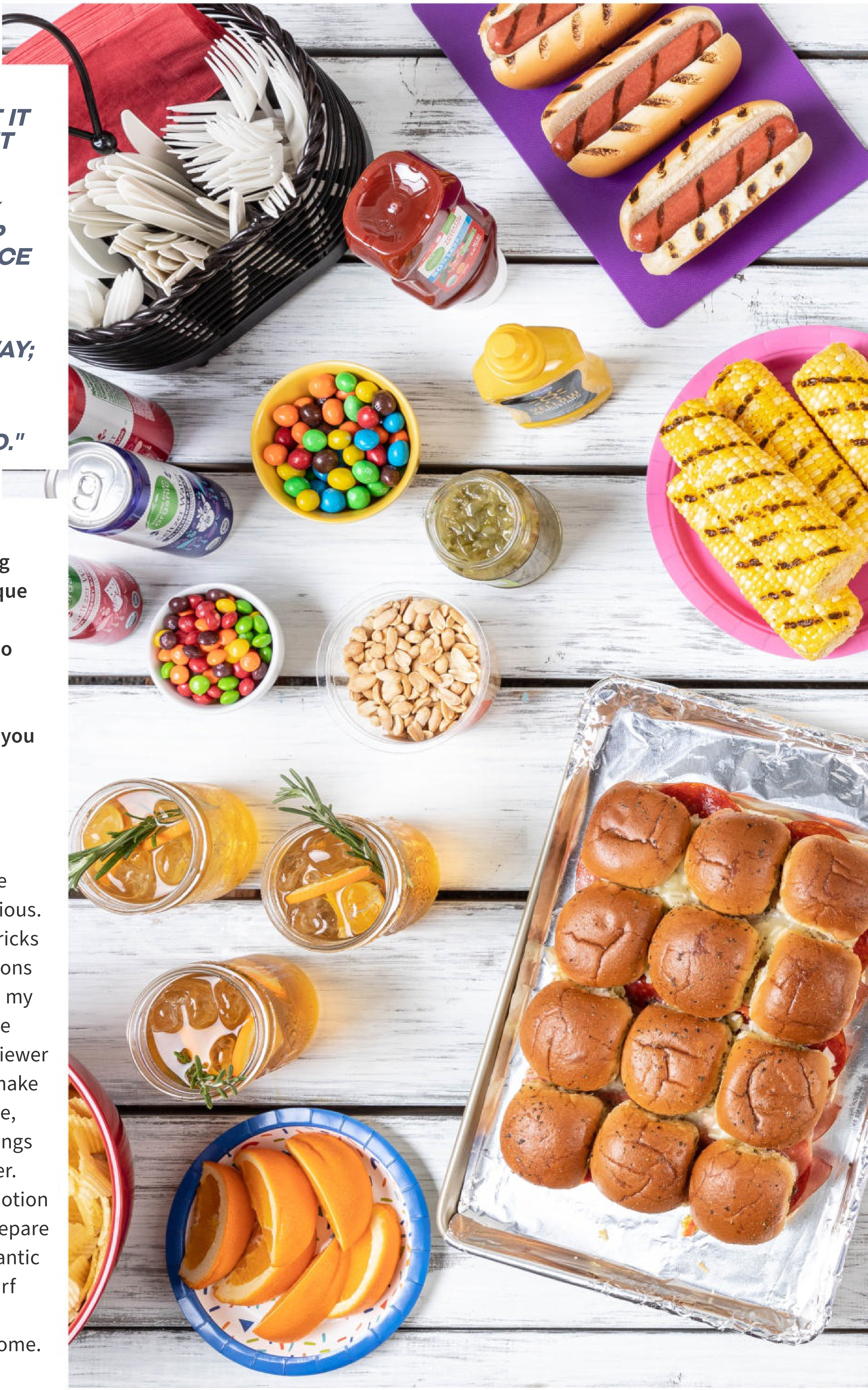
Portland, Oregon-based photographer Lissa Hahn specializes in food advertising, lifestyle, and stop motion photography supporting the culinary professional with over 20 years of experience. She has built a reputation for producing consistently clean and classic images working with agencies, chefs, cooking schools, and restaurants, as well as creating imagery for cookbooks. Hahn's extensive knowledge in the industry and a keen eye for styling combine to create strong visual content for her clients while staying true to each company's visual branding.

The main purpose of food photography is to entice the viewer of the imagery into buying the product, whether it was commissioned for a supermarket advertisement or a restaurant menu.

But how does a photographer create that desired result from the food items and dishes in front of their lens? Portland, Oregon-based Lissa Hahn illustrates how she uses both traditional stills and stop-motion photography to create mouthwatering responses and successful projects and campaigns for her clients.

Serve Up Chicken Wing Snack Board | Kroger.
Lissa Hahn © All rights reserved.

> **"IT'S BEST TO SHOOT IT WHEN IT COMES OUT OF THE OVEN, OFF THE STOVETOP, OR WHEN IT'S FRESHLY PREPARED. I SET UP THE SHOT IN ADVANCE WITH A "STAND-IN" SO WHEN THE DISH COMES OUT, I CAN SHOOT IT RIGHT AWAY; OTHERWISE, THE FOOD CAN BECOME DEFLATED, TOO GREASY, OR MELTED."**



LENS MAGAZINE:

It's a pleasure interviewing you, Lissa. You have a unique artistic style in a special photography field. What do you and your clients aim to achieve with your food photography, and how do you reach those goals?

LISSA HAHN:

Thank you, Mark. We try to show how easy it is to make something fresh and nutritious. We often include tips and tricks in the stop-motion animations that we do. For example, in my recent shoots for Kroger, we feature products that the viewer can purchase so they can make things from scratch at home, like homemade pizza or things they can make in an air fryer. For the most recent stop motion I did, we showed how to prepare and cook lobster for a romantic Valentine's Day Surf and Turf dinner. Our main goal is to inspire people to cook at home.

Lissa Hahn:

HOW TO EVOKE A PAVLOVIAN RESPONSE IN HUMANS

Tailgating Recipes and Tips | Kroger
Lissa Hahn © All rights reserved.

Christmas Breakfast Inspiration Board | Kroger
Lissa Hahn ©
All rights reserved.

LENS MAGAZINE: Do you work with a stylist?

L. H.: A food stylist is vital unless I'm shooting for a chef who is then prepping and plating the food. Either way, I'm always collaborating with them to create the final look of the dish. I do a lot of research so that the final platting is unique or up leveled from what one might do at home, so it is inspiring. I also am very involved in getting the right props secured for the shot. I often go shopping myself to ensure I get what we need. Food photography is a collaborative effort. When I direct a stop motion video for Kroger, the food stylist might also become the hand talent, or we might bring in hand talent.

LENS MAGAZINE: There was a great episode of "Seinfeld" where George was cast as a hand model. In your business, it's a serious consideration.

L. H.: It is, but in our case, the trick to hand talent is finding a chef with good-looking hands. It's not enough that the person we bring in has nice-looking hands. It's imperative to have somebody on camera who knows how to cook because even though it sounds easy, certain things need to be done professionally, such as chopping vegetables. You don't want to demonstrate how to chop vegetables in a dangerous way.

LENS MAGAZINE: How are the items and dishes for food photography prepared?

L. H.: In some cases, the food stylist will do some test cooking the day before to mock up and ensure that the recipes work. All the food is then made fresh the day of the shoot, so it's camera ready. It's best to shoot it when it comes out of the oven, off the stovetop, or when it's freshly prepared. I set up the shot in advance with a "stand-in" so when the dish comes out, I can shoot it right away; otherwise, the food can become deflated, too greasy, or melted. For instance, when we shoot chocolate bark, the chocolate hardens within five minutes, so we must act fast. Avocado is super hard to work with. There is a certain agent, ascorbic acid, that you must mix into guacamole to prevent it from

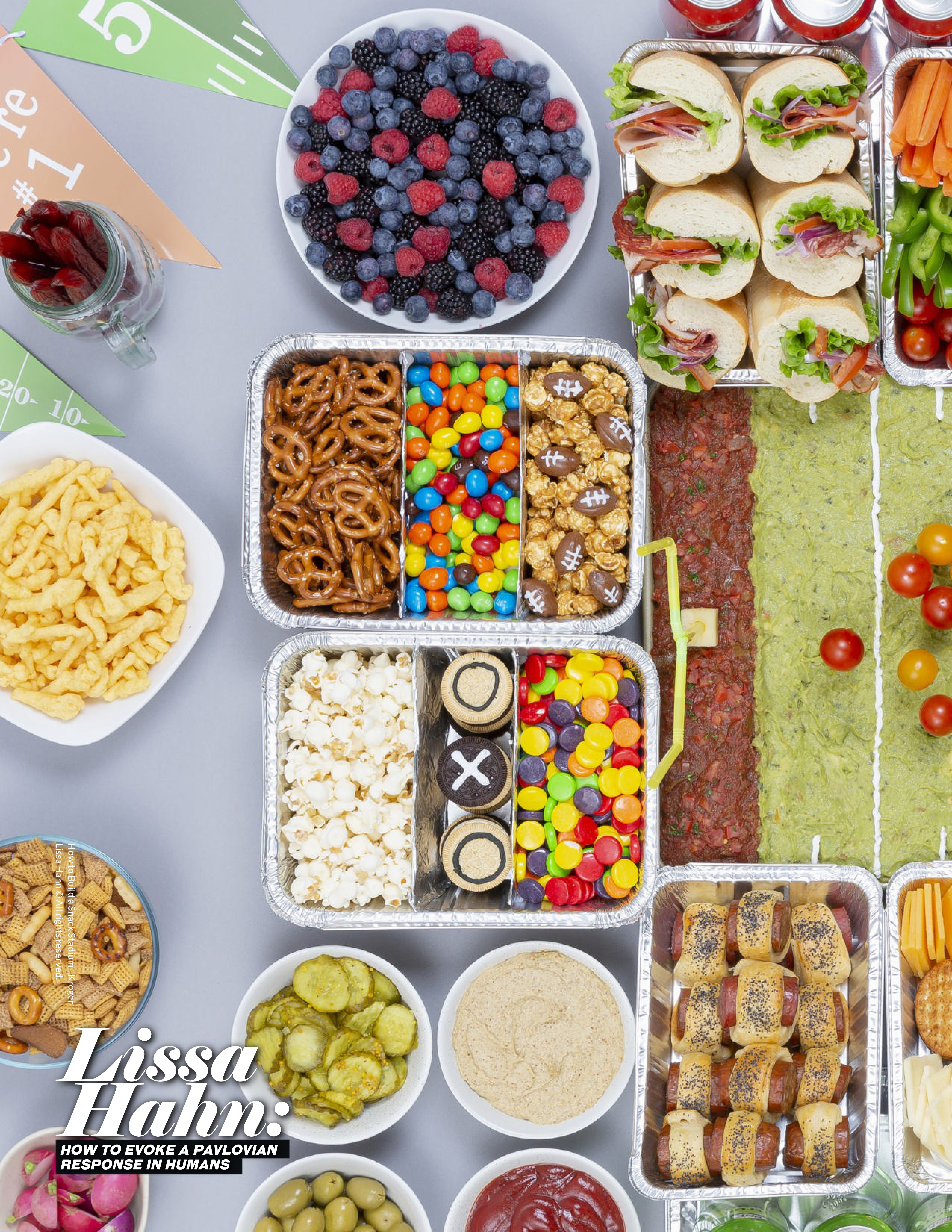
Lissa Hahn:

HOW TO EVOKE A PAVLOVIAN RESPONSE IN HUMANS

Top: Summer Recipes and Outdoor Dining Tips | Kroger
Lissa Hahn © All rights reserved.

becoming dark green as you shoot. It still happens but just not as fast. For example, our Super Bowl Snack Stadium shoot had guacamole dip as a football field. The football players were made out of tomatoes – one team was made of red cherry tomatoes, and the other team members were made of yellow cherry tomatoes. The lines of the field were made with sour cream, the end zones were made out of salsa, and the guacamole was the field itself. The whole stop-motion video took all day, so you can imagine how fast we had to work. The keys to shooting food are not only styling and lighting but timing as well.

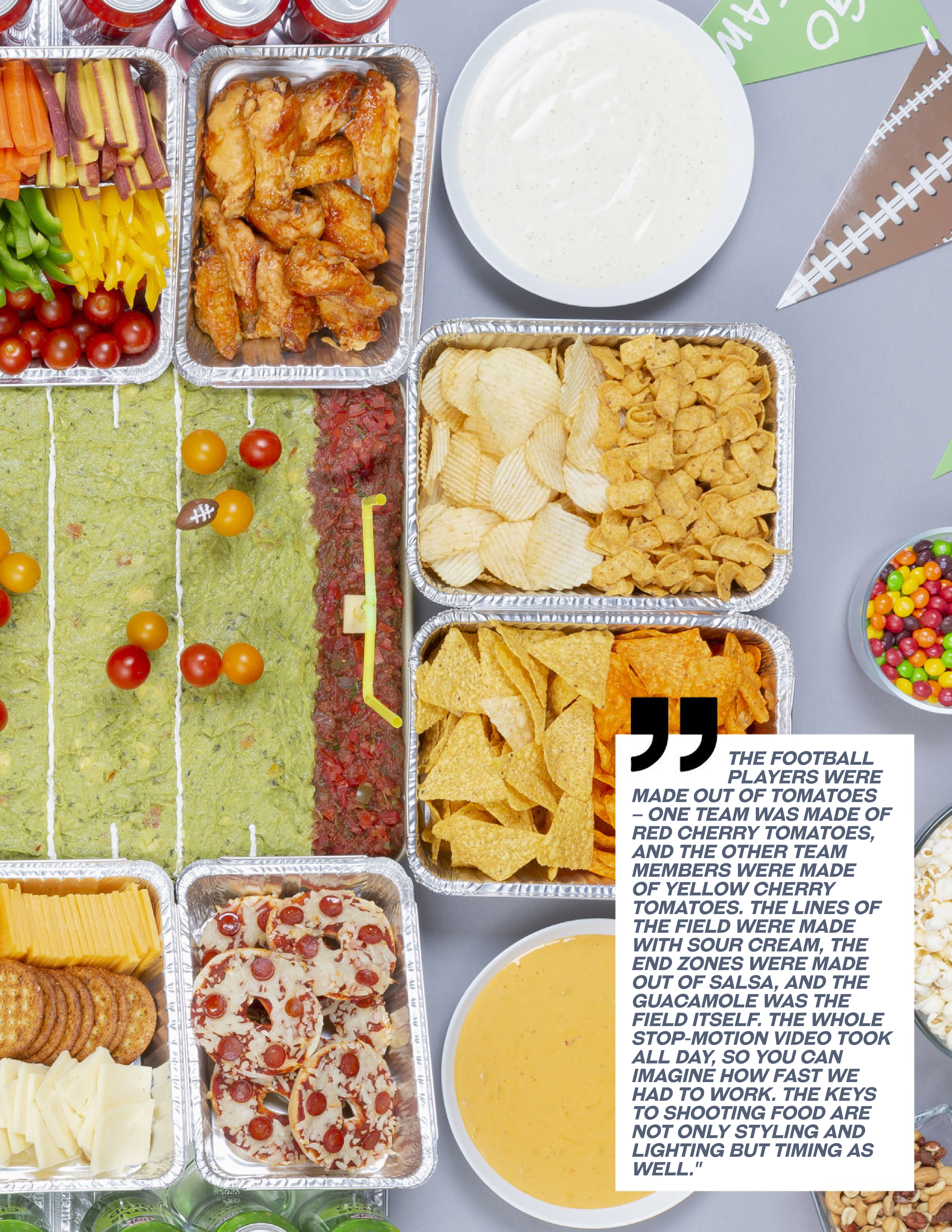
Foraged Wild Mushroom Soup
Lissa Hahn © All rights reserved.



How to Build a Snack Stadium | Kroger
Lissa Hahn © All rights reserved.

Lissa Hahn:

HOW TO EVOKE A PAVLOVIAN RESPONSE IN HUMANS



> ” THE FOOTBALL PLAYERS WERE MADE OUT OF TOMATOES – ONE TEAM WAS MADE OF RED CHERRY TOMATOES, AND THE OTHER TEAM MEMBERS WERE MADE OF YELLOW CHERRY TOMATOES. THE LINES OF THE FIELD WERE MADE WITH SOUR CREAM, THE END ZONES WERE MADE OUT OF SALSA, AND THE GUACAMOLE WAS THE FIELD ITSELF. THE WHOLE STOP-MOTION VIDEO TOOK ALL DAY, SO YOU CAN IMAGINE HOW FAST WE HAD TO WORK. THE KEYS TO SHOOTING FOOD ARE NOT ONLY STYLING AND LIGHTING BUT TIMING AS WELL."

EMPRESS
1908
GIN
750mL | 42.5% ALC/VOL | 85 PROOF

Lissa Hahn:

HOW TO EVOKE A PAVLOVIAN RESPONSE IN HUMANS

The Cindy Sherman Cocktail
Lissa Hahn © All rights reserved.

The Anais Nin cocktail
Lissa Hahn © All rights reserved.

The Ruth Bader Ginsburg Cocktail
Lissa Hahn © All rights reserved.

> ***"I SHOT SANGRIA FOR A "MAKE THE MOST OF YOUR MANGO" STOP MOTION FOR KROGER. SANGRIA CAN LOOK LESS UNIQUE WITH A BUNCH OF FRUIT SALAD ARBITRARILY MIXED IN, SO I MADE DISTINCTIVE LAYERS BEFORE POURING THE WINE IN. IT MADE FOR A MUCH MORE GRAPHIC PITCHER OF SANGRIA."***

LENS MAGAZINE: **Is it usually all edible?**

L. H.: Most of the time, the food is prepared exactly like the recipe dictates so that the viewer can see what the results should look like when they prepare it at home. We hope to shoot when it comes out of the oven, and sometimes we even cook on-camera in the how-to tutorials. For Kroger, we showed shrimp being cooked on the barbie when we shot Summer Recipes and Outdoor Dining. We cannot actually grill inside the studio for fear of setting off the fire alarm. It is much easier for us to burn the marks on the shrimp. For the stop motion part of that shoot, I used a lot of sound effects, including when you see the shrimp on the grill, you hear the sizzle.

LENS MAGAZINE: **How are you lighting the food to make it look so desirable?**

L. H.: I live and work in Portland, so if it's spring or summer and not raining, I'll try to use natural light if there is a kitchen near an outdoor area. For all the stop motion animations, I have to be constant with the lighting, which means shooting in a controlled area and not under the variations due to the time of day with its changing kelvin temperatures. We have a nice studio set-up where I use Profoto D2 lights, a large softbox, and bounce cards. It really is the whole package - the food needs to look great, the props should be stylish or classic, and I prefer a graphic or organic layout. For example, I shot Sangria for a "Make the Most of Your Mango" stop motion for Kroger. Sangria can look less unique with a bunch of fruit salad arbitrarily mixed in, so I made distinctive layers before pouring the wine in. It made for a much more graphic pitcher of Sangria.

LENS MAGAZINE: What camera and lenses are you using to capture these creations?

L. H.: I typically shoot with the 5D Mark IV. When my camera is rigged from above, I shoot with the Canon EF 24-70mm f/4.0L USM lens, which has a lock on the lens. It is so helpful to have that lock; otherwise, the lens tends to continually zoom to 70mm when hanging. When I come in for tight shots, I typically use the Canon EF 100mm f/2.8L Macro USM lens. The texture of the food gives an intimate feeling. I tend to shoot with a shallow depth of field because we want texture and then for the background to fall off. We want the hero of the image to stand out. If you can taste that chicken wing being dipped, we've succeeded. You can almost imagine the smell and taste; it's practically in your hands. I admit I get hungry when I'm editing.

The Annual Cocktail (Detail)
Lissa Hahn © All rights reserved.

The Martha Stewart Cocktail
Lissa Hahn © All rights reserved.

LENS MAGAZINE: When did you start incorporating moving images into your work? It's hard to not get hungry when looking at those.

L. H.: About 15 years ago, when photographers were getting into video, I explored it as well but found it more interesting to make moving pictures, which are more like what we now call GIFs. Stop motion allows me to tell more of a story. I love that. I've been a photographer for over twenty years, and in the past, I shot fashion, portraiture, advertising, and fine art until I decided to specialize in food photography.

Making food look appetizing is difficult, and I like the challenge. Stop-motion food photography is even more challenging because the

Lissa Hahn:

HOW TO EVOKE A PAVLOVIAN RESPONSE IN HUMANS

The Nora Ephron Cocktail
Lissa Hahn © All rights reserved.

Top Left: The Frida Kahlo Cocktail
Lissa Hahn © All rights reserved.

Top Right: The Marie Curie Cocktail
Lissa Hahn © All rights reserved.

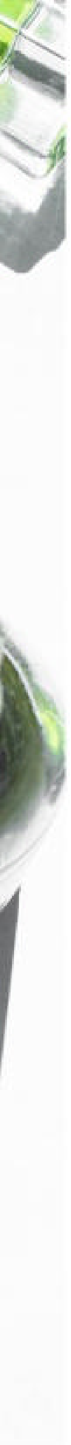
> **I LIKE TO TELL A STORY, BUT I ALSO LOVE TO PLAY WITH SHAPES AND MAKE COLORFUL GRAPHIC COMPOSITIONS. "**

food is on-camera for a lot longer than one shot. I like to tell a story, but I also love to play with shapes and make colorful graphic compositions.

LENS MAGAZINE: **How are you creating GIFs, and how are they used?**

L. H.: I create GIFs in Photoshop, putting them on a timeline and choosing the rate cycle. I take three to eight images and create a GIF to keep the files a reasonable size. Many end up on Pinterest. The stop motion videos are for website experience. I do a lot of holiday-themed stop-motion animations, which get featured on the Kroger holiday splash page.

Because of the stop motion component, we end up shooting 800 to 1500 pictures in about 10 hours.
I do all the still editing and organization in Lightroom, then transfer my edits for the stop motion to a timeline. The video turns out to be about one and a half to two and a half minutes.
My favorite part of editing is after adding the music, I can really tweak the motions to hit the beats and rhythms. It's like a little dance. Here's one situation where I think it's okay to play with your food!



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Celebratory Snacks For Your Pride Party | Kroger
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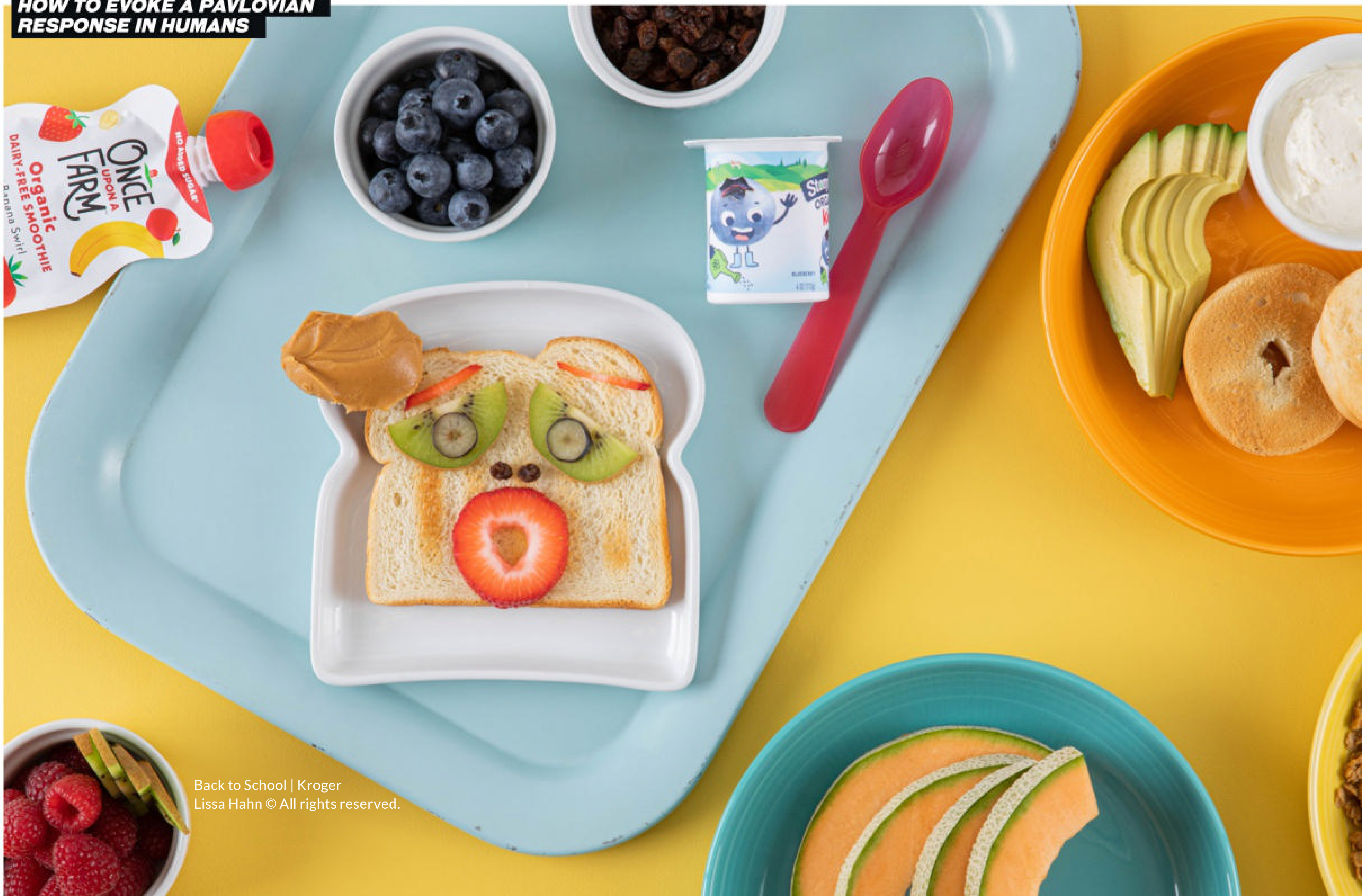
ONCE UPON A FARM
Organic
DAIRY-FREE SMOOTHIE
Banana Swirl
NO ADDED SUGAR

Back to School | Kroger
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Lissa Hahn:

HOW TO EVOKE A PAVLOVIAN RESPONSE IN HUMANS

WEBSITE: WWW.LISSAHAHN.COM | **INSTAGRAM:** @LISSAHAHNPHOTOGRAPHY

> ***"I OFTEN GO SHOPPING MYSELF TO ENSURE I GET WHAT WE NEED. FOOD PHOTOGRAPHY IS A COLLABORATIVE EFFORT. WHEN I DIRECT A STOP MOTION VIDEO FOR KROGER, THE FOOD STYLIST MIGHT ALSO BECOME THE HAND TALENT, OR WE MIGHT BRING IN HAND TALENT."***

Summer Recipes and Outdoor Dining Tips | Kroger
Lissa Hahn © All rights reserved.

A self-portrait lighting test for a magazine shoot with chef Judy Joo. © All rights reserved.

MARK EDWARD HARRIS

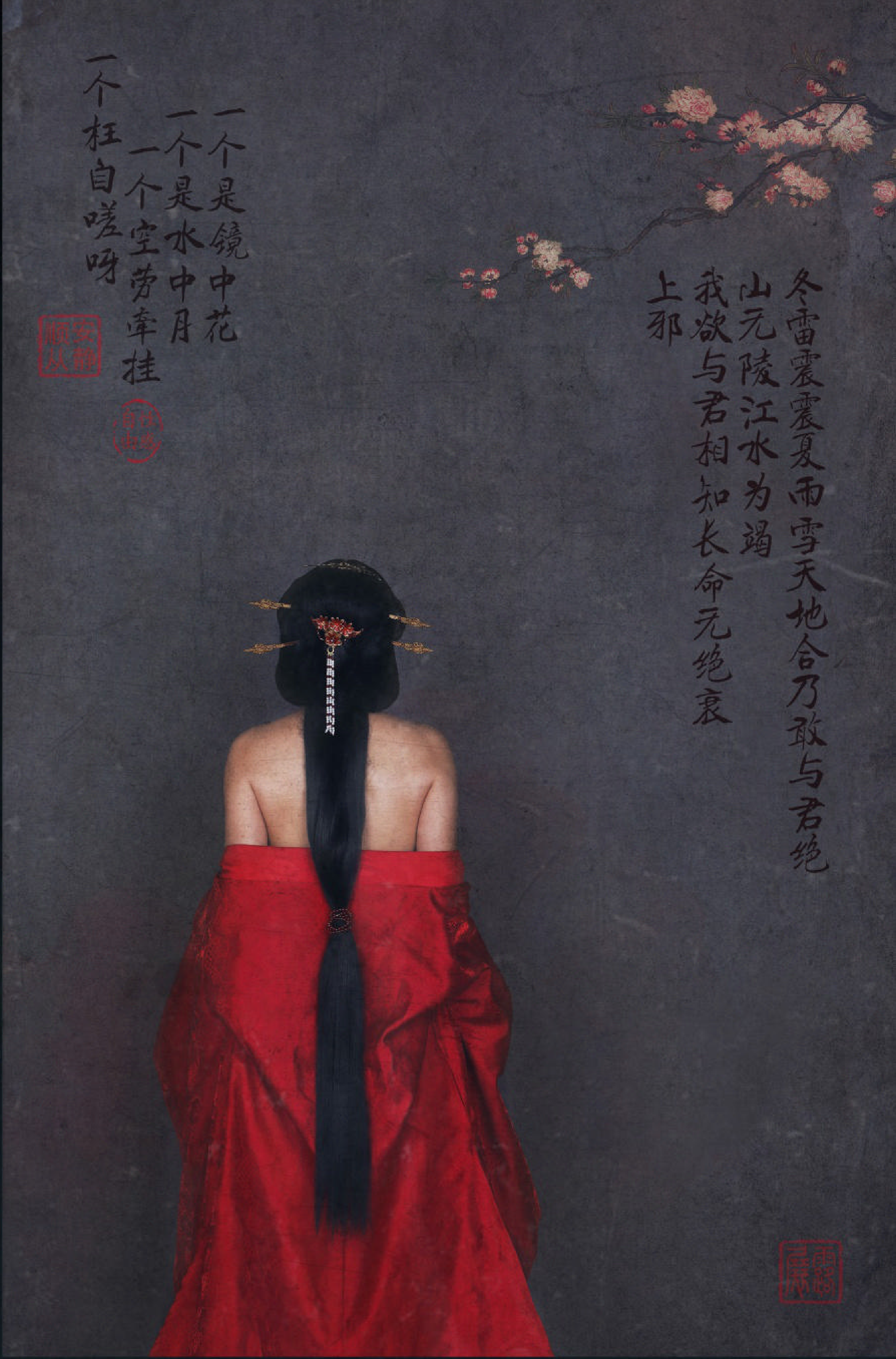
Assignments have taken Los Angeles and Tokyo-based photographer **Mark Edward Harris** to more than 100 countries and all seven continents. His editorial work has appeared in publications such as Vanity Fair, LIFE, The New York Times, The Washington Post, Time Magazine, GEO, Newsweek, Conde Nast Traveler, National Geographic Traveler, AFAR, Wallpaper, Vogue, Architectural Digest, The Los Angeles Times Magazine, and The London Sunday Times Travel Magazine as well as all the major photography and in-flight magazines. Among his numerous accolades are CLIO, ACE, Impact DOCS Award of Excellence, Aurora Gold, and IPA awards. His books include Faces of the Twentieth Century: Master Photographers and Their Work, The Way of the Japanese Bath, Wanderlust, North Korea, South Korea, Inside Iran, The Travel Photo Essay: Describing A Journey Through Images, and his latest, The People of the Forest, a book about orangutans.

Instagram: @MarkEdwardHarrisPhoto
Website: www.MarkEdwardHarris.com

CH'ANG KAN BY LI BAI

In front of the door are the hesitant footprints of your departure -
one by one they grow green moss.
The moss is so thick it cannot be swept away;
the leaves fall as the autumn winds come early.
In August the butterflies turn yellow;
in pairs they fly to the West garden's grasses.
Feeling this, it injures my heart;
one sits and worries, one's beautiful face ageing. (literally "one's red cheeks ageing".)
Sooner or later you will descend through Sanba -

Elegance with Fan
Justin Hession © All rights reserved


冬雷震震夏雨雪天地合乃敢与君绝
山无陵江水为竭
我欲与君相知长命无绝衰
上邪
一个是镜中花
一个是水中月
一个空劳牵挂
一个枉自嗟呀
安静顺从

BUTTERFLIES IN LOVE WITH FLOWERS

Justin Hession

HEAVEN | BY SHANG YE

Text on the Right

Even when mountains flatten and riverbeds run dry,
And the earth moves to become one with the sky,
Even when winter has thunder and summer has snow,
Never will my feelings do anything but grow.

Second Text Left:
In Vain from Dream of the Red Chamber

In vain were all her sighs and tears,
In vain were all his anxious fears:
All, insubstantial, doomed to pass,
As moonlight mirrored in the water,
Or flowers reflected in a glass.

Submissive
Justin Hession © All rights reserved

羁鸟恋旧林　池鱼思故渊

RETURNING TO LIVE IN THE SOUTH | BY TAO QIAN

A bird once caged must yearn
for its old forest,
A fish in a pond will long to
return to the lake.

Un-named
Justin Hession © All rights reserved

BUTTERFLIES IN LOVE WITH FLOWERS

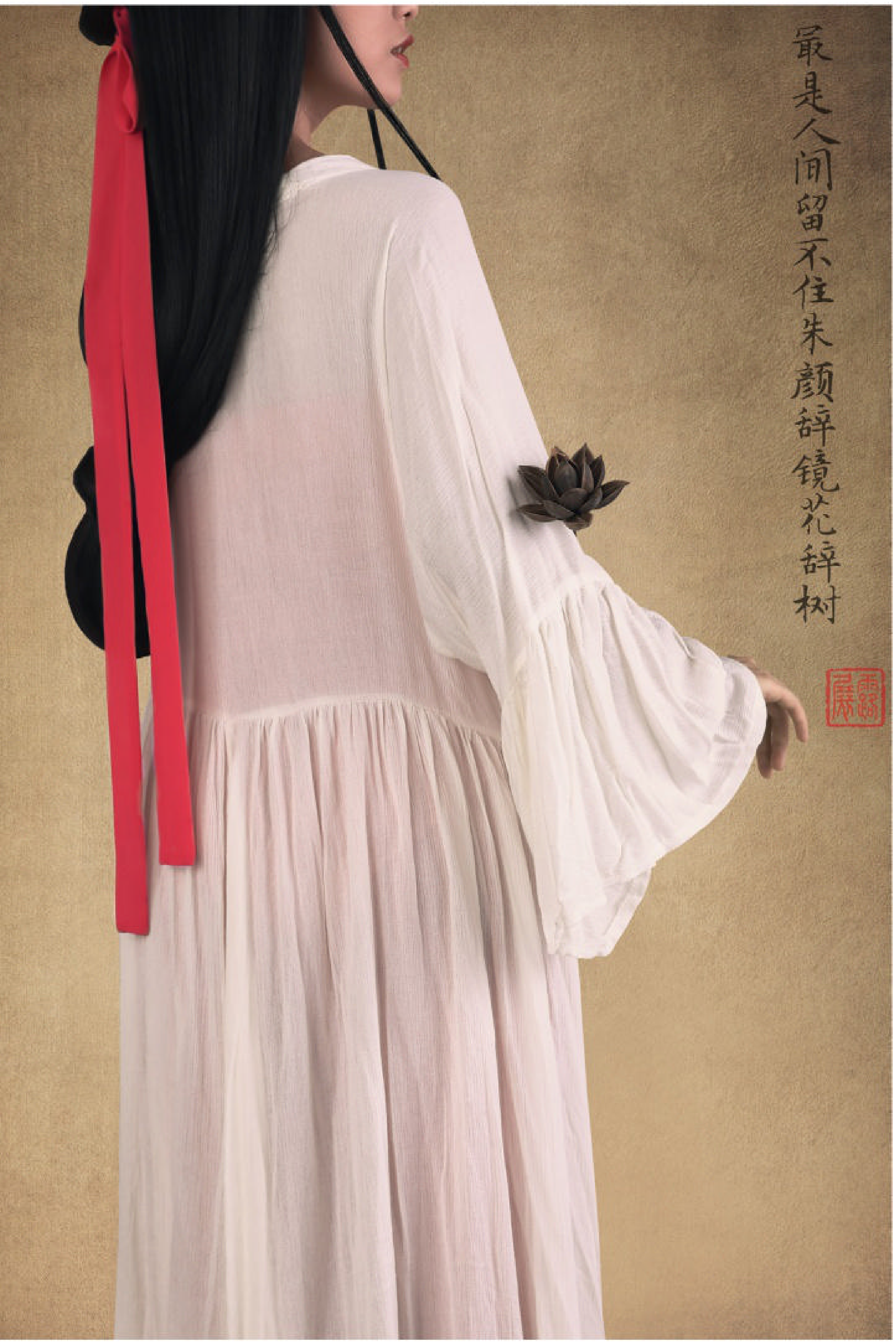
Justin Hession

“I sometimes think Chinese art is not fully appreciated in the West. I was exposed to it growing up in Australia, although my fascination was more with calligraphy. If you have ever seen someone painting the characters, it's captivating. The whole speed and elegance of the process.

I traveled extensively through Asia as a backpacker, but it would be decades before I got to visit China. The idea of doing a Chinese photography series actually started in Taipei at the incredible National Palace Museum. There, rooms were full of Chinese National Treasures, wall-to-wall calligraphy, paintings, and vases. It was inspiring, and I felt a need to delve further into this world.

As a portrait photographer in Switzerland, it was natural for me to stay with portraiture, but I wanted to blend it with calligraphy to give it a slight feeling of ancient painting techniques. This led me to learn a lot about Chinese literature and the great poets from the Tang dynasty. I was surprised at how much I enjoyed it.

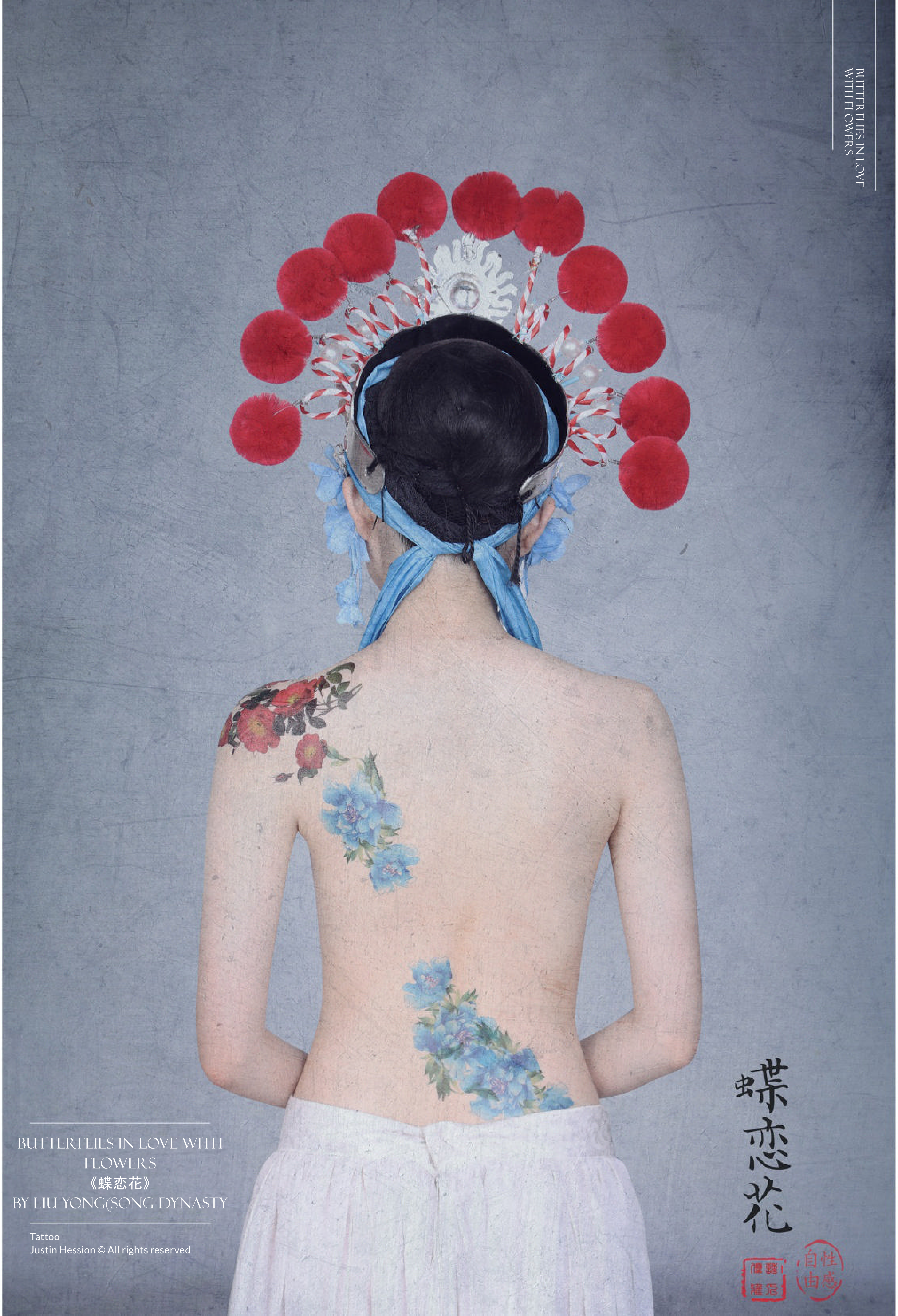
The poetry from this dynasty is very subtle and sensual. It's easy to read (well, the translation, anyway) and opens a window into the life of these times. Often the poems are long, and the stories complex, so I concentrated on small snippets that evoked a similar emotion to the portraits. The end result is the 'Butterflies In Love With Flowers' series.


最是人间留不住朱颜辞镜花辞树

BUTTERFLIES IN LOVE WITH FLOWERS

WANG GUOWEI
最是人間留不住 朱顏辭鏡花辭樹
The things least preventable on Earth
are beauty parting from the mirror
and flowers parting from the tree.

Red Ribbon
Justin Hession © All rights reserved



BUTTERFLIES IN LOVE WITH FLOWERS

BUTTERFLIES IN LOVE WITH FLOWERS
《蝶恋花》
BY LIU YONG(SONG DYNASTY

Tattoo
Justin Hession © All rights reserved

蝶恋花

性感自由

BUTTERFLIES IN LOVE WITH FLOWERS

Justin Hession

It was such an eye-opener visiting China for this project. It was my first time in Shanghai, and my senses were awakened.

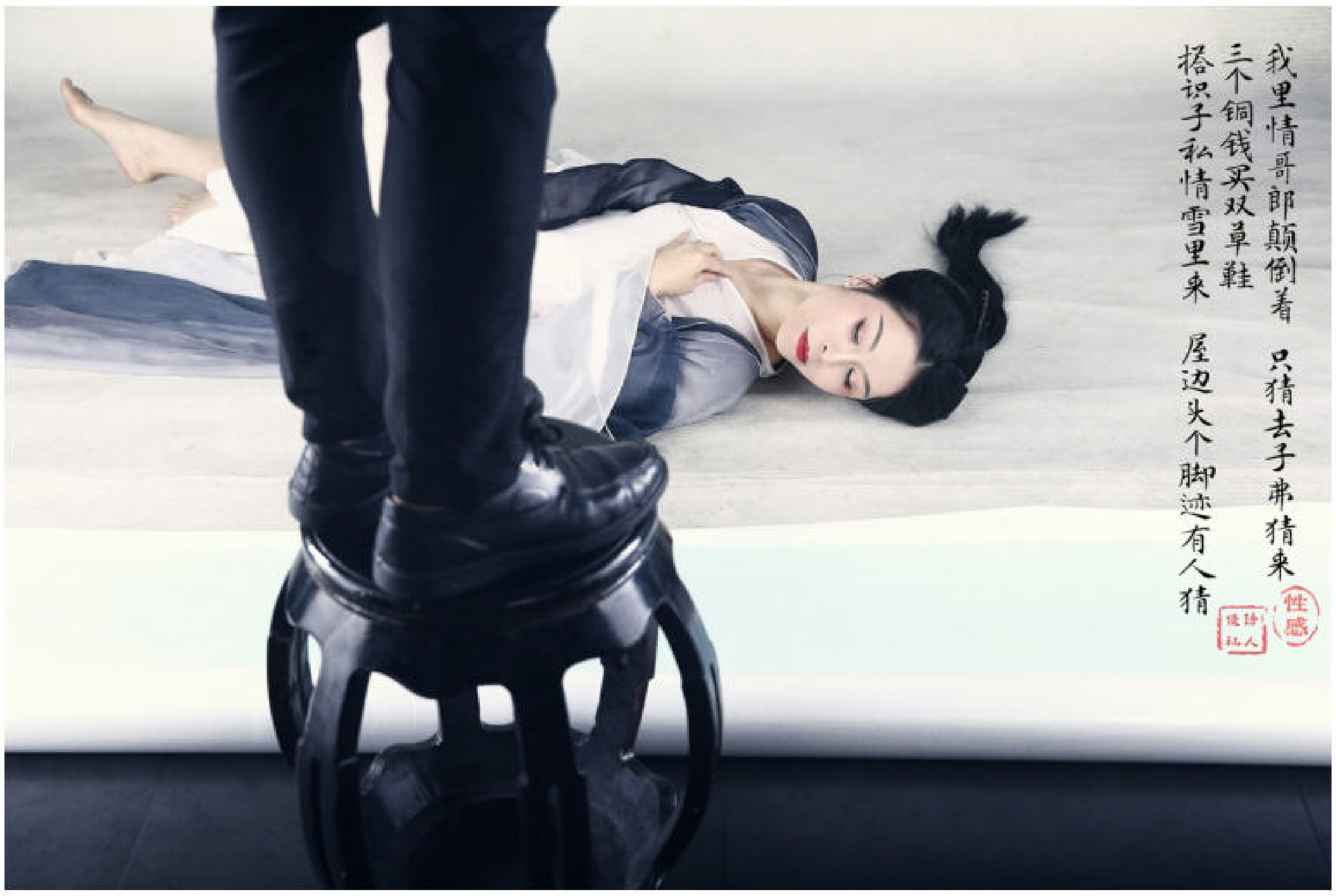
I loved the city, its architecture, the culture, the people, and, of course, the food. Having an assistant as a guide opened pathways straight into the community. I will be forever thankful.

A good Chinese friend in Zurich introduced me to a big studio in Shanghai. This made everything more accessible as I could access all the costumes, backgrounds, hair, and makeup. I just needed to bring my strobes and was ready to go. I looked at many Chinese portraitures, both photography and paintings, but I tried to stay true to my own style.

The models and costumes would already give it an oriental flavor; I could add the contemporary feel through the lens.

In Switzerland, photo editing and finding the right poems took two years. It was during the pandemic, so nothing needed to be rushed. I can't read mandarin, so I relied on help from China for the translations and the creation of the characters.

The end result is a fine art series of over 25 portraits. My hope now is to create some avenues to exhibit to foster some understanding and appreciation in the West for the beauty of Chinese culture. This project has given me a strong emotional connection that opened my eyes to ancient eastern art that we could all benefit from exploring more.



我里情哥郎颠倒着 只猜去子弗猜来
三个铜钱买双草鞋
搭识子私情雪里来 屋边头个脚迹有人猜

FENG MENGLONG,
MY LOVER COMES TO MY HOME THROUGH THE SNOWY ROAD.
THE FOOTPRINTS AROUND THE HOUSE WOULD AROUSE SUSPICION.
WITH THREE COPPER COINS, I HAVE BOUGHT A PAIR OF STRAW SANDALS FOR MY LOVER, AND ASKED HIM TO WEAR THEM UPSIDE DOWN.
SO PEOPLE WILL ONLY THINK SOMEONE HAS LEFT AND NO ONE HAS EVER COME.

Justin is a freelance photographer based out of Zurich, Switzerland. He specializes in portraiture, commercial and interior photography.

Lying in Wait
Justin Hession © All rights reserved

西陵下风吹雨
冷翠烛劳光彩
风为裳水为佩油壁车夕相待
草如茵松如盖
无物结同心 烟花不堪剪
幽兰露如啼眼
安静顺从

Queen of Hearts
Justin Hession © All rights reserved

君不见
生男埋没随百草
武皇开边意未已
边庭流血成海水
归来头白还戍边
去时里正与裹头
青海头古来白骨无人收
自由

Soldier
Justin Hession © All rights reserved

Left Page:

SU XIAOXIAO'S TOMB
BY LI HE (791 – 817)

Dew upon lonely and remote orchids 幽蘭露,
Like crying eyes. 如啼眼。
No twining of love-knots, 無物結同心,
Misty flowers she cannot bear to cut. 煙花不堪剪。
Grass for her cushions, 草如茵,
Pines for her awning, 松如蓋。
Wind as her skirts, 風為裳,
Water as girdle-jades. 水為佩。
In her oil-silk carriage, 油壁車,
She is waiting at dusk. 夕相待。
Cold kingfisher-green candles, 冷翠燭,
Weary faint light. 勞光彩。
Under the Western Grave-mound, 西陵下,
Wind blows rain

BALLAD OF THE WAR WAGON
BY DU FU

Part I

We left so young the village chief wrapped our tubans for us. We cam back white haired but now we're off to fortify the frontier.The mend there have shed a salt ocean of blood, but the warlike emperor still lusts for empire.

Part II

Our sons lie unburied in the grass. My lord, have you seen the Blue Seas Shore where the old white bones lie ungathered

大江溯輕舟
出行复悠悠女子今有行
永日方戚戚

性感自由

饕餮用斯須
衣冠兼盜賊
亂世輕全物微聲及禍樞
蒙将玉饌俱無才逐
永與清溪別

散愁绪三更入梦遥
香魂一缕随风

BUTTERFLIES IN LOVE WITH FLOWERS

Justin Hession

Left Page:

To My Daughter on her Wedding into the Yang Family

My heart has been heavy all day long
Because you have so far to go.
The marriage of a girl, away from her parents,
Is the launching of a little boat on a great river.

Top Left:

THE MUNIJAC
DU FU

Farewell, farewell my dear dear rivulet!
I'm honored to join the dainties for their fete.
Yet not important enough to go with some immortal.
Over the butcher and cook I dare not grumble.
In these troubled times all living things are despised,
And by my little fame of flavor I am doomed.
The nobles and nobilities are robbers and thieves, Who in a wink gulp down our precious lives!

Top Right:

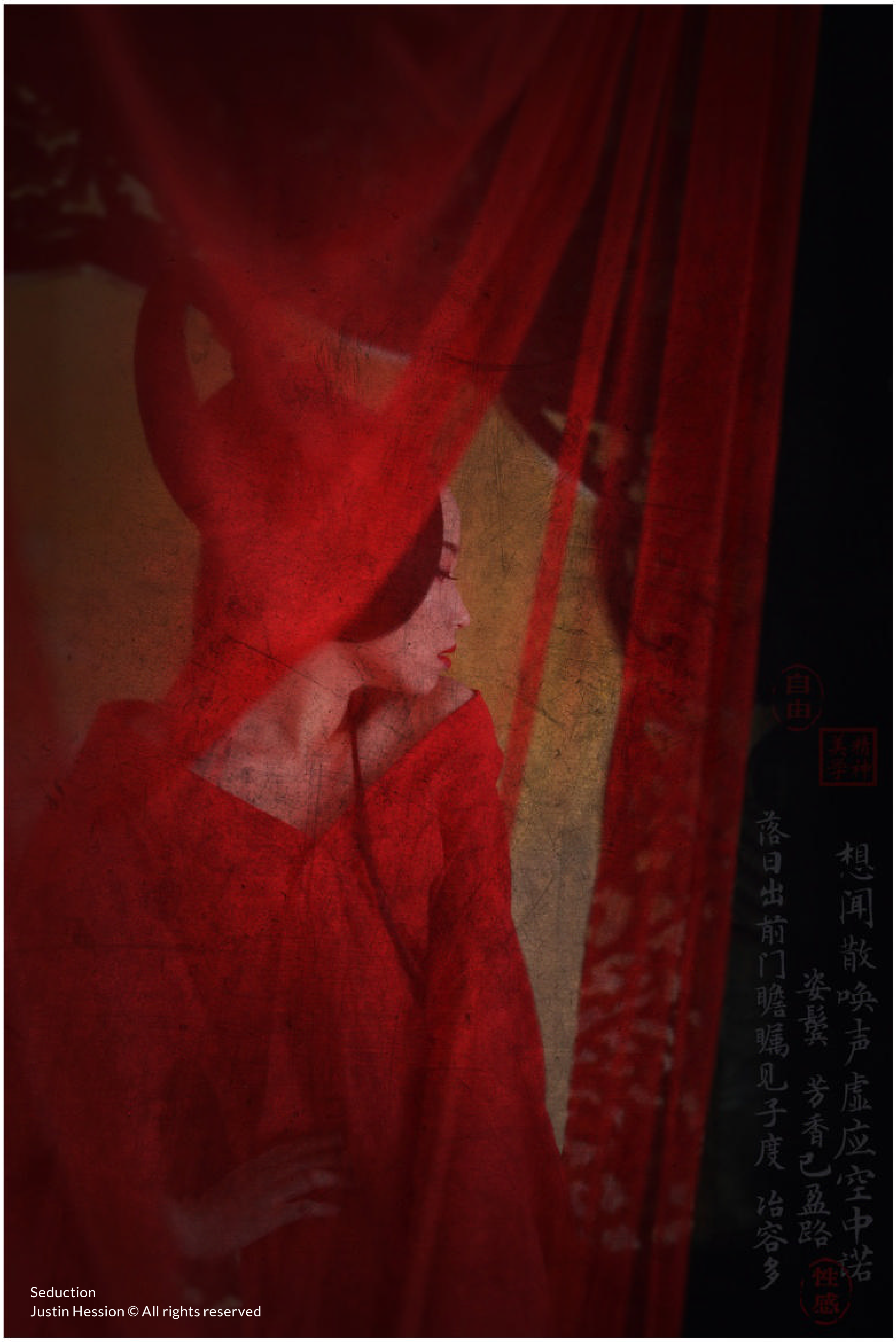
THE DREAM OF THE RED CHAMBER

Her fragrant soul disperses, wafted on the breeze;
Her sorrows now a dream, drifting into the night.

Left: Propensity
Justin Hession © All rights reserved

Top Left: Trapped in a Cage
Justin Hession © All rights reserved

Top Right: Branch of Life
Justin Hession © All rights reserved


自由
精神美学
想闻散唤声虚应空中诺
姿鬓 芳香已盈路
落日出前门瞻瞩见子度 冶容多
性感

Seduction
Justin Hession © All rights reserved

THREE SONGS
Zi Ye
Lady Midnight
At sundown I step out my front door
And see you passing by you,
Your face so dazzling, hair mesmerizing,
Perfume filling all the road

I almost think I hear a voice call me,
and to the empty sky, I say Yes

Justin Hession

Website | JUSTINHESSION.CH
Instagram | @JUSTINHESSIONPHOTOGRAPHY

BUTTERFLIES IN LOVE WITH FLOWERS

Meng Jiao
a Travellers Song
Who says the heart of the inch
grass could be able to repay the
sunlight of full spring

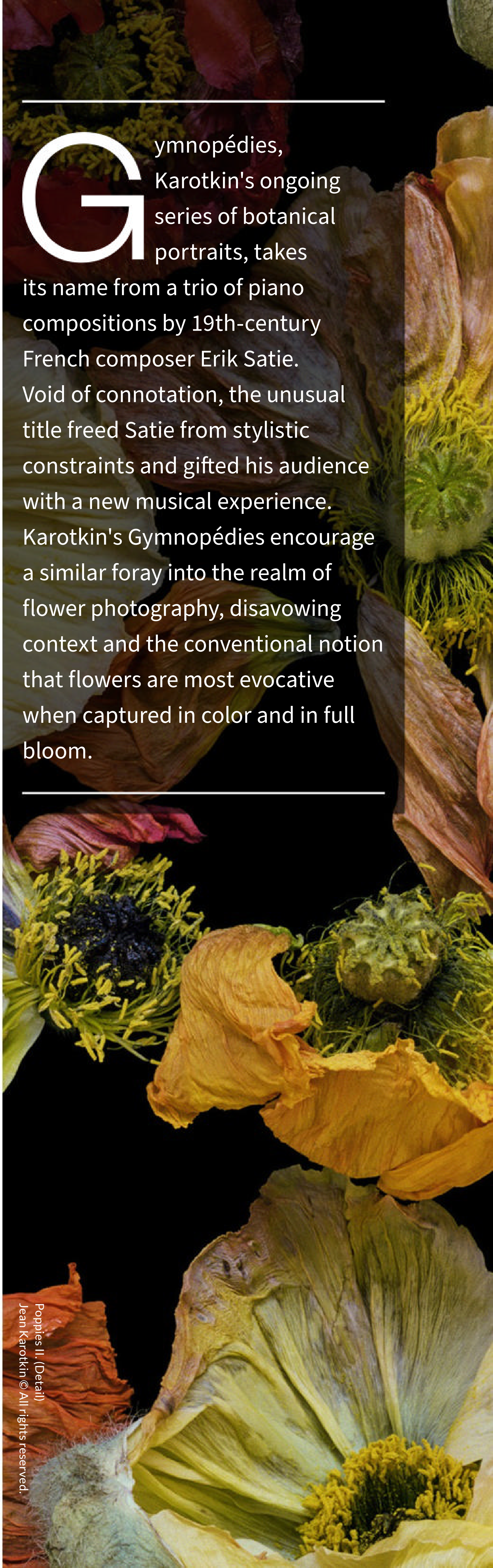
Red Silk Fan
Justin Hession © All rights reserved

JEAN KAROTKIN

GYMNOPÉDIES

Poppies I.
Jean Karotkin © All rights reserved.

Gymnopédies, Karotkin's ongoing series of botanical portraits, takes its name from a trio of piano compositions by 19th-century French composer Erik Satie. Void of connotation, the unusual title freed Satie from stylistic constraints and gifted his audience with a new musical experience. Karotkin's Gymnopédies encourage a similar foray into the realm of flower photography, disavowing context and the conventional notion that flowers are most evocative when captured in color and in full bloom.



Poppies II. (Detail)
Jean Karotkin © All rights reserved.

Poppies II.
Jean Karotkin ©
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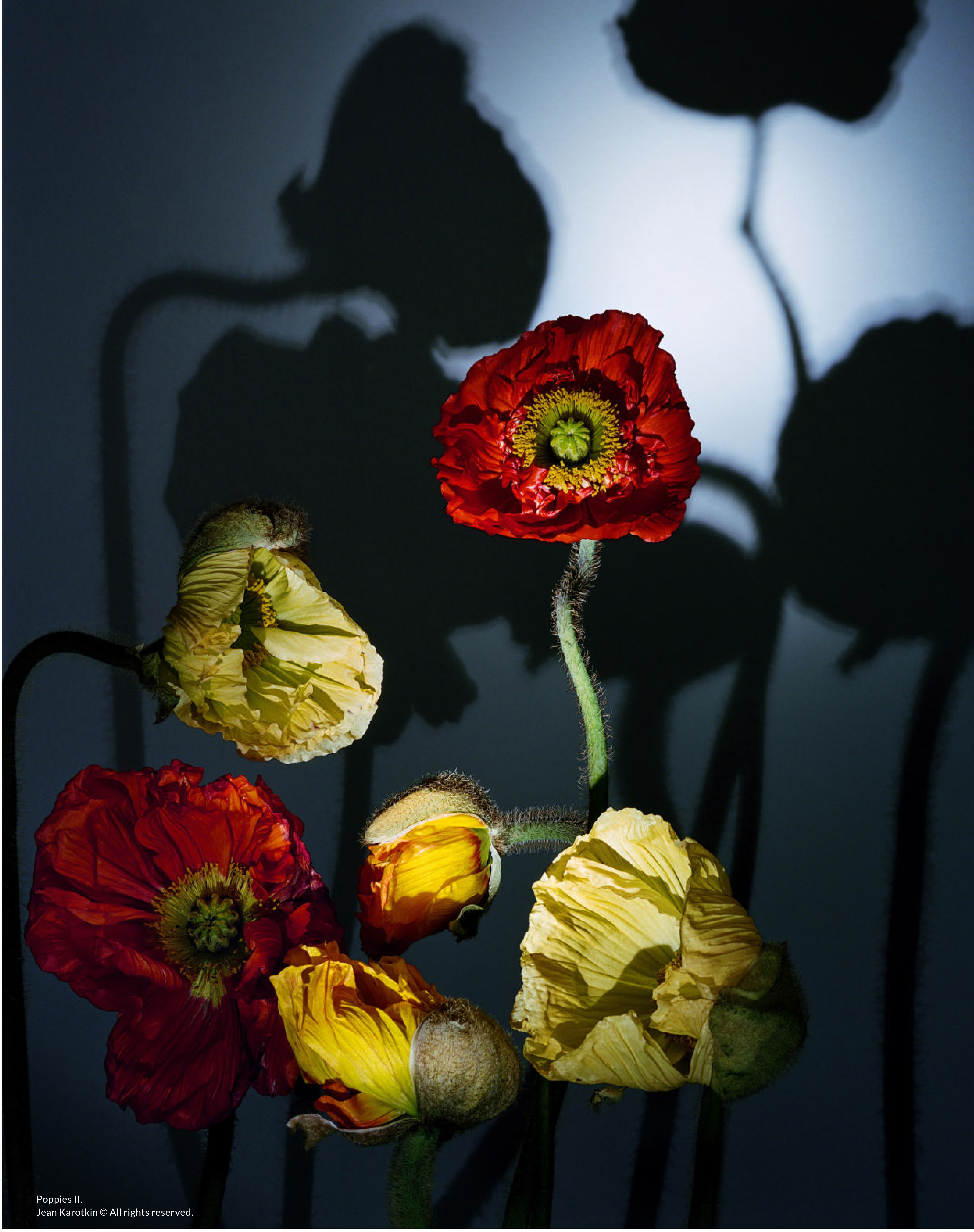
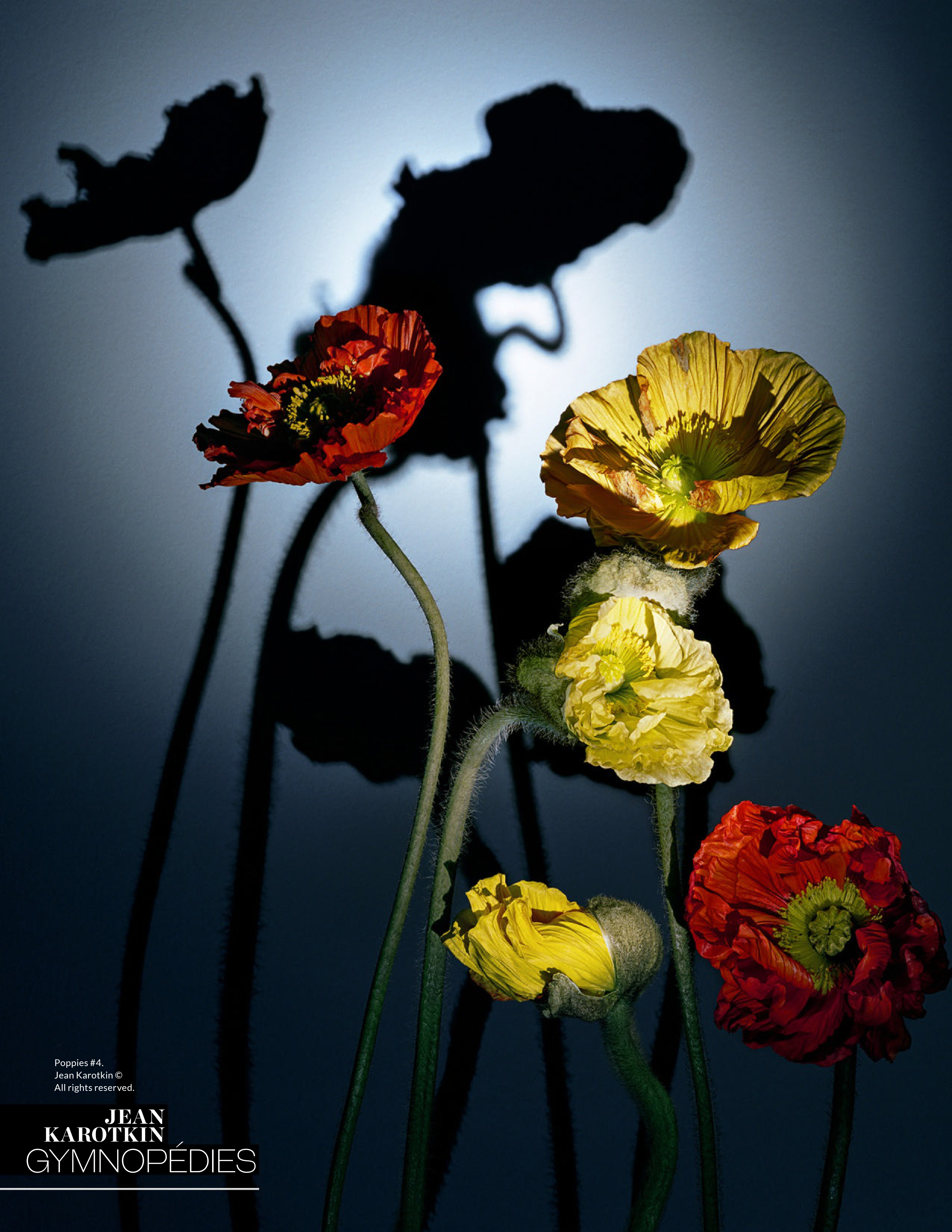
JEAN KAROTKIN

GYMNOPÉDIES

Launched in 20TK, Karotkin initiated Gymnopédies as a black and white body of work, shooting in film and natural light, using her "go to" medium format Mamiya RZ Pro II, switching between a110MM and MACRO lens. The artist's primary objective is to eschew sentimentality in favor of heady tonal interplay. The resulting chiaroscuro abstracts and anthropomorphizes, exposing some of nature's more subversive personalities. As with Satie's work, these images pacify through dramatic texture, emotional provocation, and a welcomed dissonance.
They are innocent and erotic and still live in motion.



Poppies II.
Jean Karotkin © All rights reserved.



Poppies #4.
Jean Karotkin ©
All rights reserved.

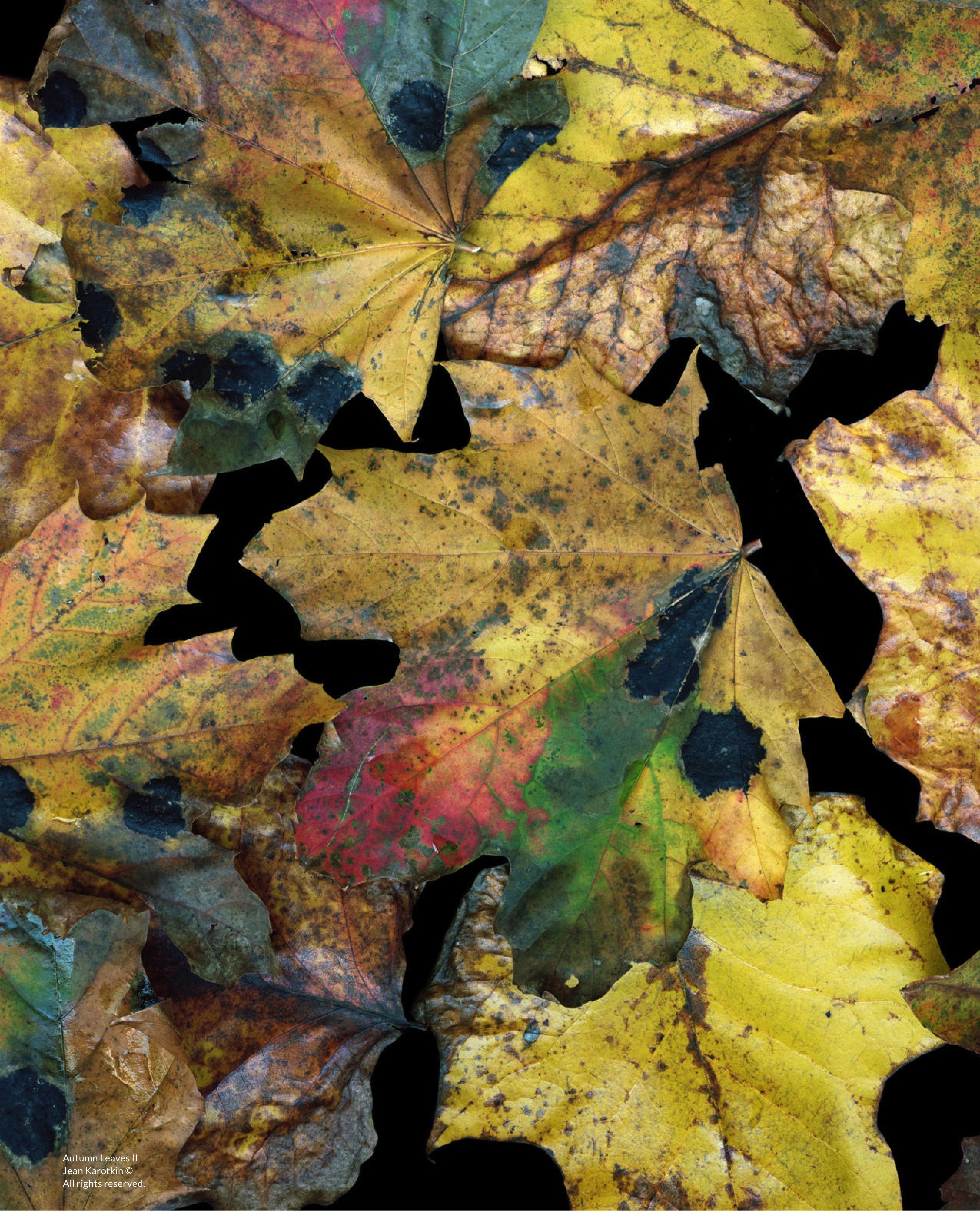
JEAN KAROTKIN
GYMNOPÉDIES

Sunflower
Jean Karotkin ©
All rights reserved.

Poppies II. (Detail)
Jean Karotkin ©
All rights reserved.

In 20TK, Karotkin began incorporating color film into the series. With these images, rather than arranging the botanicals and shooting them at their peak bloom, in a nod to Dada, the artist embraces chance, pulling dried poppies off their stems or gathering an assortment of fallen leaves, letting them fall to the floor and shooting them in place, ceding control to the random hand of gravity. Though the flowers are dead, and the leaves are browning, the resulting large-scale images are of vibrant desiccation, subverting funereal implications. Here, it is in death that these botanicals truly come to life.

Last year, 91 of these prints were acquired by and installed in The Park Belvedere, an Upper West Side New York condominium at 101 West 79th. The Museum of Arts and Design also added one to the art collection featured in their restaurant, Robert.



Autumn Leaves II
Jean Karotkin ©
All rights reserved.

JEAN KAROTKIN

As a documentary/portrait photographer, Jean Karotkin began making black and white portraits of breast cancer survivors in 2001, as she herself was undergoing treatment for the disease. Her intent was to explore the counterintuitive nature of female beauty and the ways it can be enhanced by angry scars and indomitable courage. Her images garnered recognition from the Dallas Morning News, Texas Monthly, CNN, and NPR, among others, and were exhibited at The Houston Center for Photography and the Amon Carter Museum of American Art.

Karotkin's subsequent portrait series – featuring drag queens, burlesque dancers, and the inmates of Chowchilla women's prison – also highlight and disrupt prevailing notions of beauty and were featured, along with the artist, in the November 2021 issue of FotoNostrum magazine. Also included were images from Karotkin's most personal body of work: Disappearing Soul: Self Portraits in the time

Autumn Leaves I
Jean Karotkin ©
All rights reserved.

of Covid, for which the seventy-three-year-old artist turned the camera on herself to capture the languishing effects of Covid-related isolation.

The series was awarded an honorable mention from the Julia Margaret Cameron Competition, recognized by the L'OEIL de la Photographie and ARTDOC, featured in the April 2022 issue of Lens magazine, and spotlighted by the Los Angeles Center of Photography.

Karotkin recently completed a second collection of self-portraits for her Disappearing Soul series. For this body of work, which was shot at a Staten Island roadside lodge and is entitled West Shore Motel, the artist continued to address the human need for companionship.

However, here she added an implicitly sexual element to the narrative that distinguishes it from the series' initial installment and boldly implies the type of desire that women "of a certain age" are traditionally denied.

Single Poppy
Jean Karotkin ©
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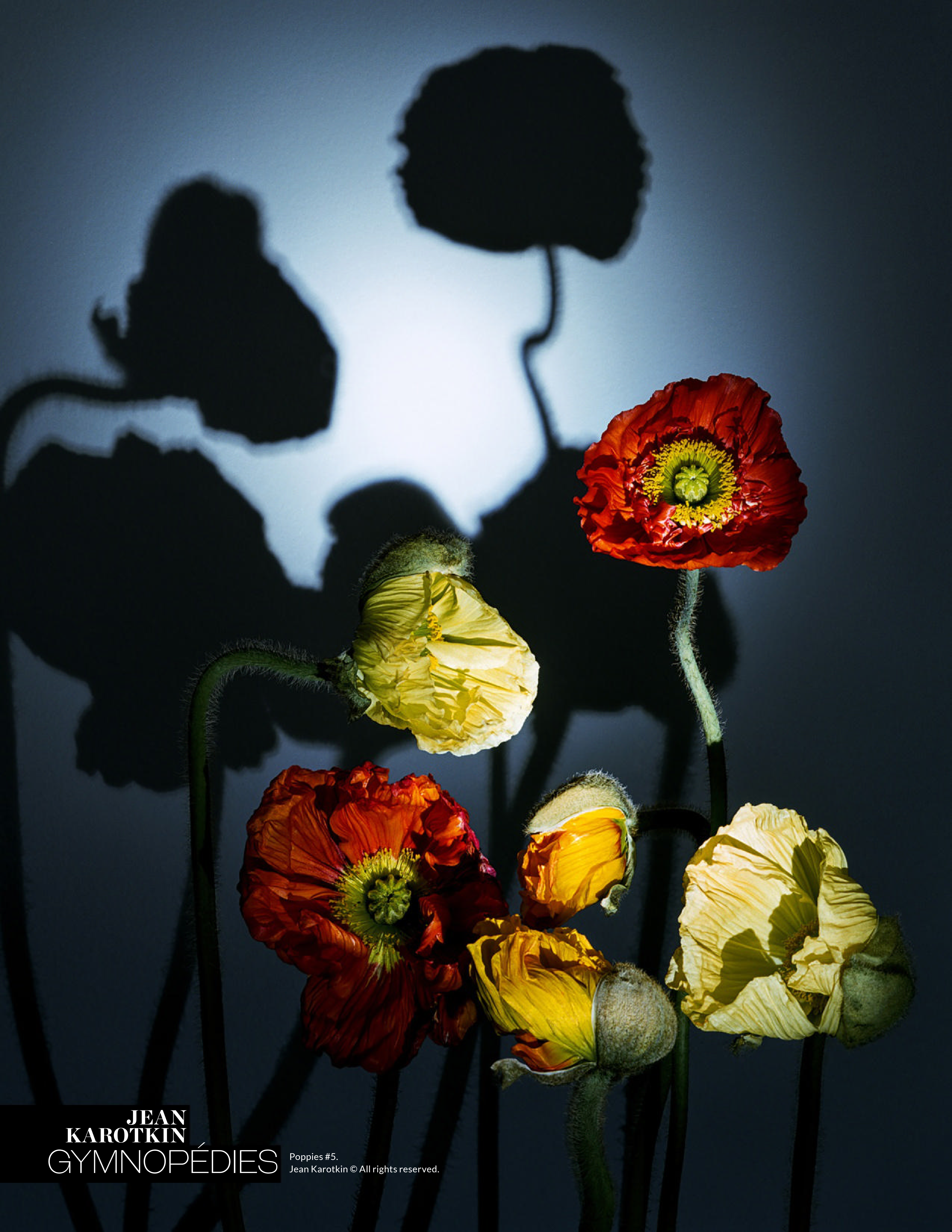


JEAN KAROTKIN

GYMNOPÉDIES

Poppies #5.
Jean Karotkin © All rights reserved.

Multi Poppies #1
Jean Karotkin © All rights reserved.

GYMNOPÉDIES

Top: Multi Poppies #2
Jean Karotkin © All rights reserved.

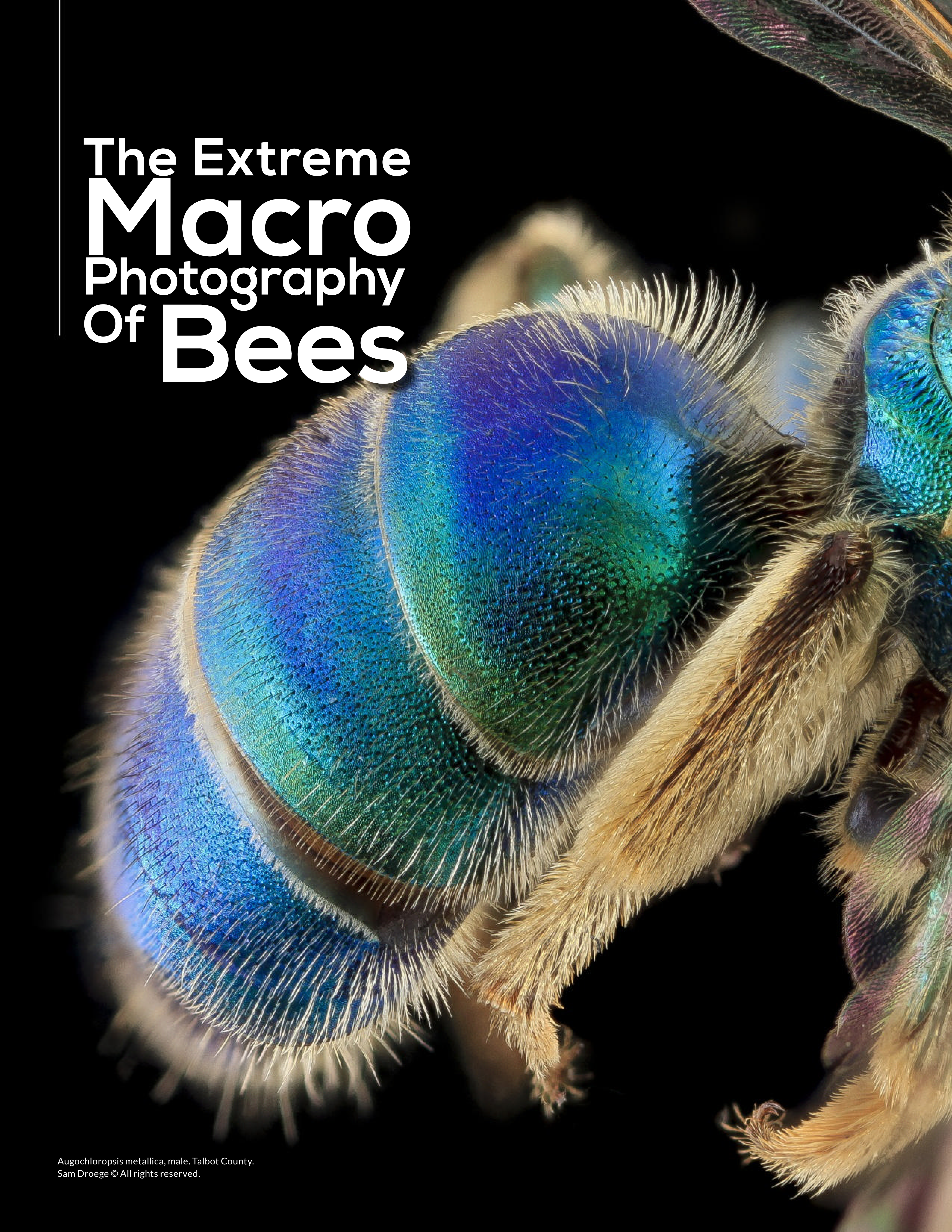
Along with her growing botanical series, Karotkin is currently working on a monograph entitled (In) sight: Women Who Work Behind the Lens, a collection of black and white portraits of some of the most eminent female photographers and curators working today. In April 2022, images from the series were exhibited as part of a group show at the Soho Photo Gallery in New York, NY.

Born in Dallas, TX, Jean Karotkin lives in New York City.

JEAN KAROTKIN

WEBSITE: WWW.JEANKAROTKIN.COM | INSTAGRAM: @JEANKAROTKIN | @JEANKAROTKINPHOTOGRAPHY

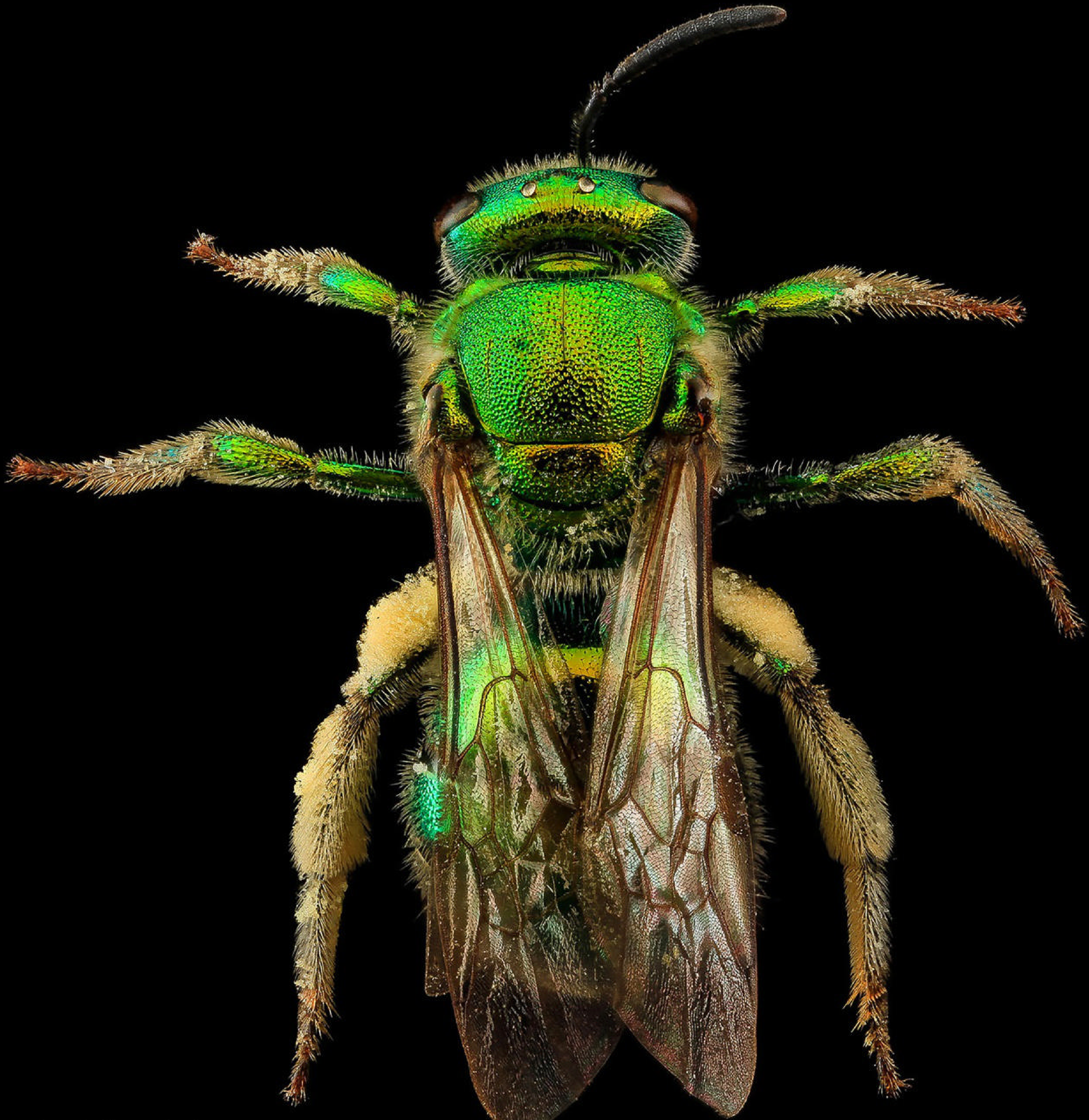
The Extreme Macro Photography Of Bees



Augochloropsis metallica, male. Talbot County.
Sam Droege © All rights reserved.

AN INTERVIEW WITH SAM DROEGE

BY ARIEL SU



The Extreme Macro Photography Of Bees

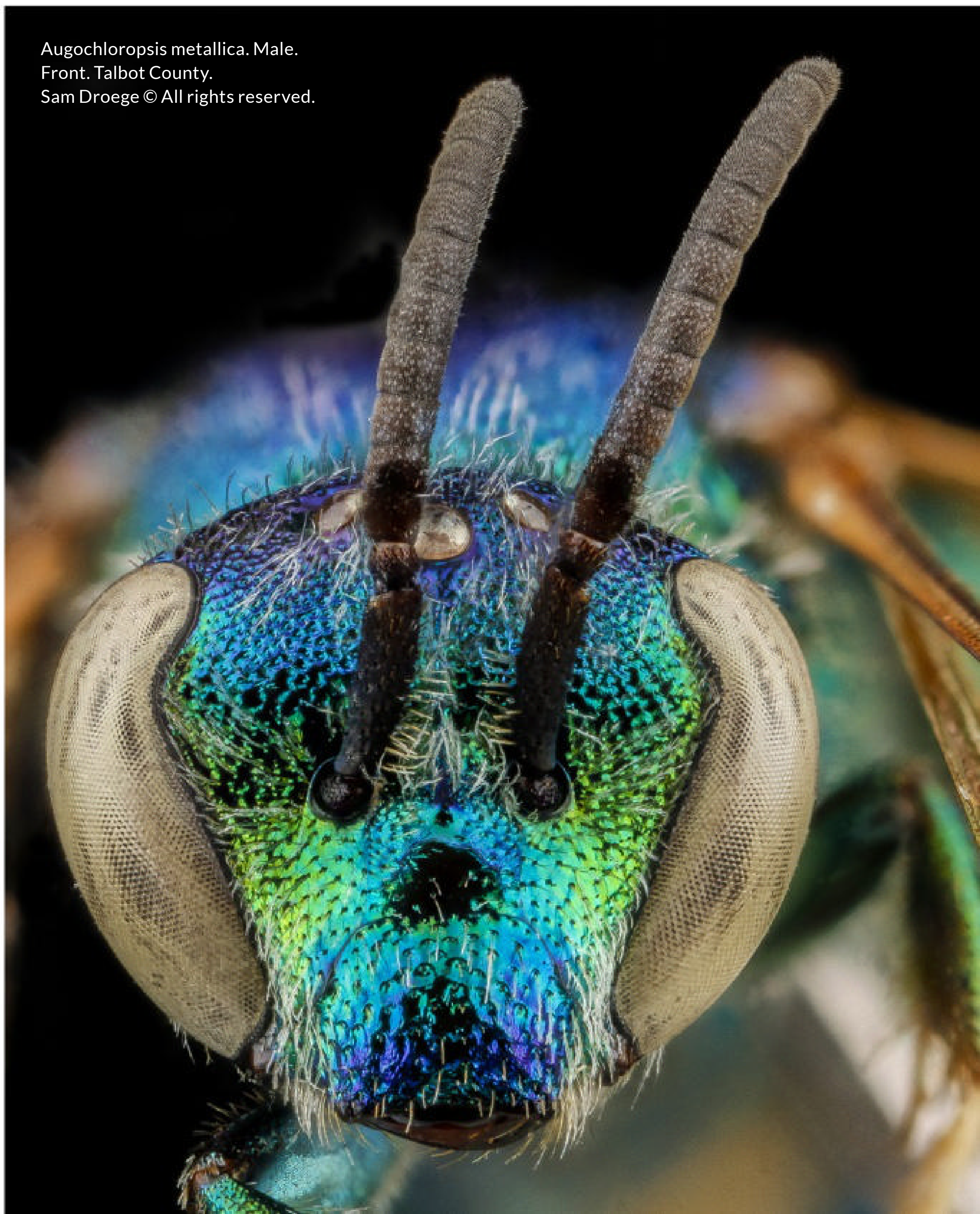
Augochloropsis Metallica, Talbot County.
Sam Droege © All rights reserved.

AN INTERVIEW WITH SAM DROEGE

BY ARIEL SU

We are excited to present an interview with Sam Droege, head of the bee inventory and monitoring program at the U.S. Geological Survey (USGS). Droege's macro portraits of bees present an up-close-and-personal view of what most often appears as a blur buzzing from flower to flower. Each bee is an incredible product of its environment, built to gather nectar and distribute pollen across an entire ecosystem. Each variation in color, size, and shape challenges the conventional notion image of the cartoonish striped honeybee. Displaying these winged wonders' diversity is helpful for entomologists and lets viewers reflect on the living treasures that could disappear due to habitat destruction, pesticide use, and disease.

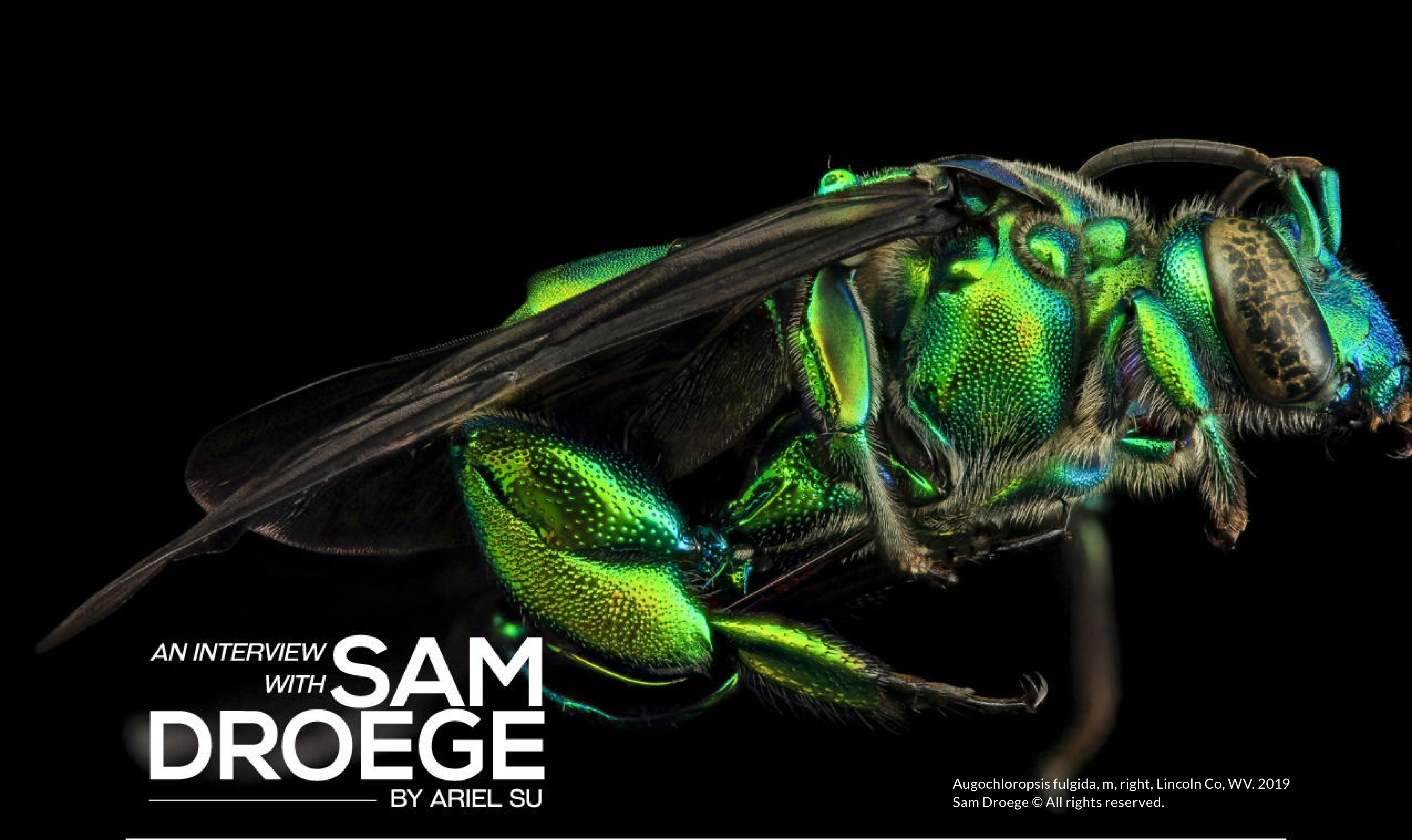
In this interview, we feature the inventory and photography of all the bee species in North America in 2001.



Augochloropsis metallica. Male.
Front. Talbot County.
Sam Droege © All rights reserved.

AN INTERVIEW WITH SAM DROEGE

BY ARIEL SU

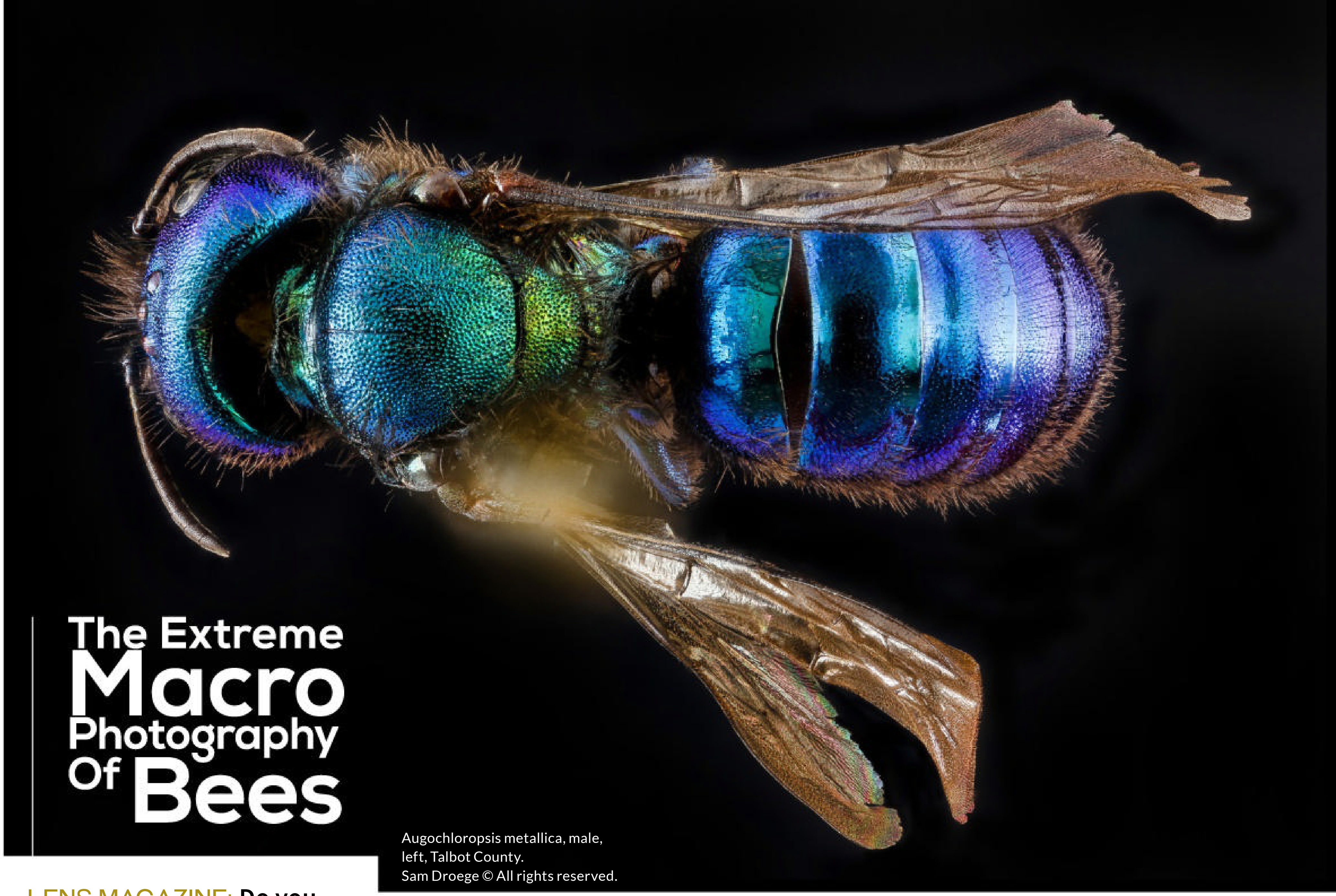


Augochloropsis fulgida, m, right, Lincoln Co, WV. 2019
Sam Droege © All rights reserved.

LENS MAGAZINE: **Hello Sam, Thank you for the interview; please tell us about yourself. What is your background?**
SAM DROEGE: I am a federal biologist who works for the U.S. Geological Survey. Ever since I can remember, I have been interested in animals, plants, the outdoors, and nature. Many will say that I prefer the company of nature to the company of people.

LENS MAGAZINE: **Do you see yourself as a professional photographer?**
SAM DROEGE: Yes, but highly specialized only in studio macro photography, and I have yet to seriously take up other forms of photography.

LENS MAGAZINE: **What type of photography excites you the most?**
SAM DROEGE: I enjoy working with all sorts of natural objects but have little interest in man-made items.
LENS MAGAZINE: **How did you start focusing on macro photography?**
SAM DROEGE: We needed to take high-quality pictures of bees for our identification guides... so that people who have to identify the bees they have in museums or scientific collections have a "virtual" museum of high-quality pictures to reference and compare their specimens to. Initially, we used a Nikon Coolpix 990 attached to a microscope objective. But the quality needed to be higher, and we abandoned that. The current technique evolved from the work of Tony Gutierrez in the U.S. Army's Institute of Public Health. That group took high-resolution photographs of insects in the field, and with their help, we modified it for work indoors.
These photographs are, in some ways, insect wedding photographs; they are meant to highlight the scientifically useful details of each species and showcase their beauty as much as possible. I emphasize the colors, pattern, symmetries, and lines of these bees both because that are what I personally want to see and work on, and because by making beautiful as well as functional photographs, we can bring in an entirely new audience of nonscientists who can now see what we see and love.

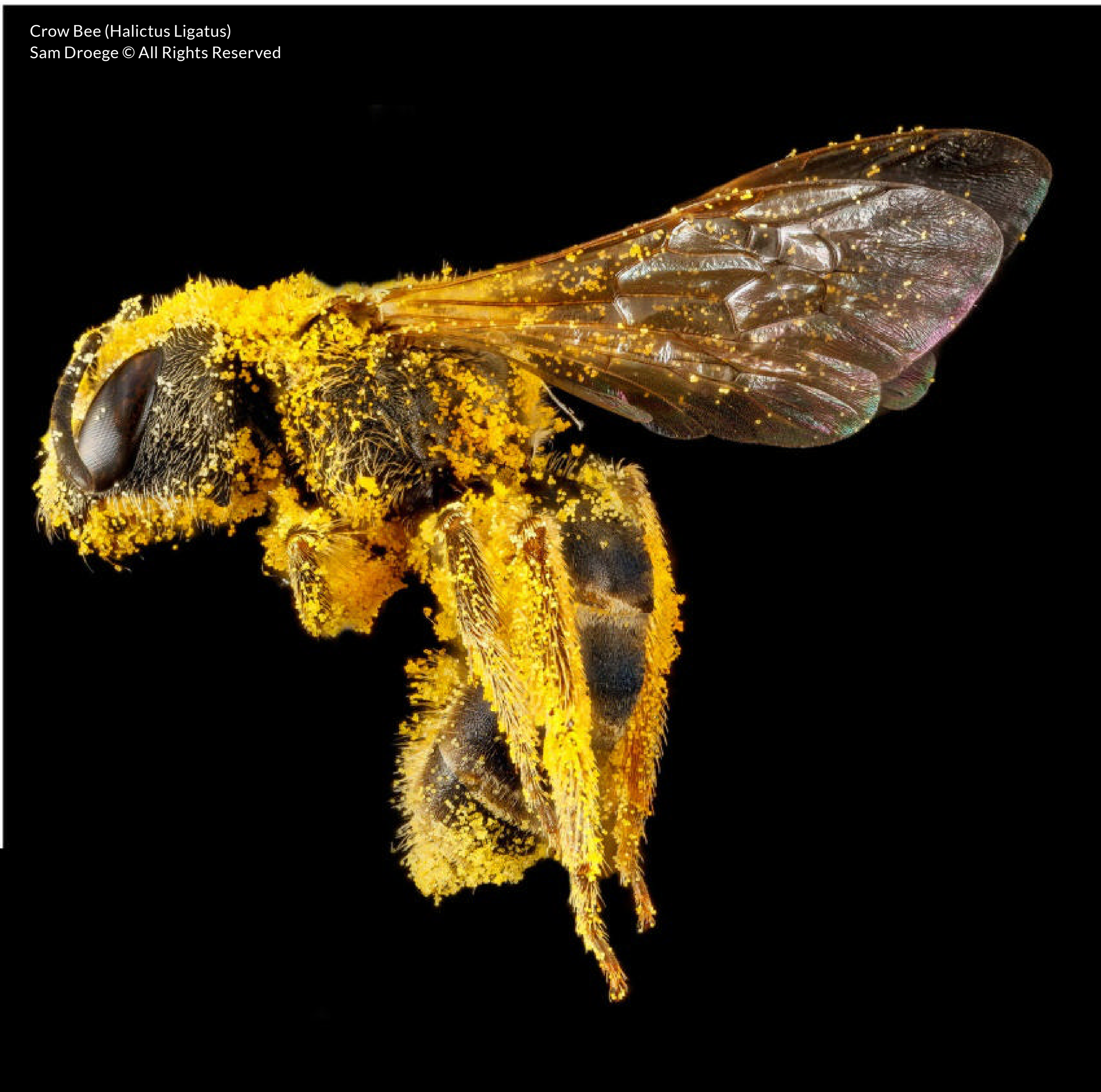


The Extreme Macro Photography Of Bees

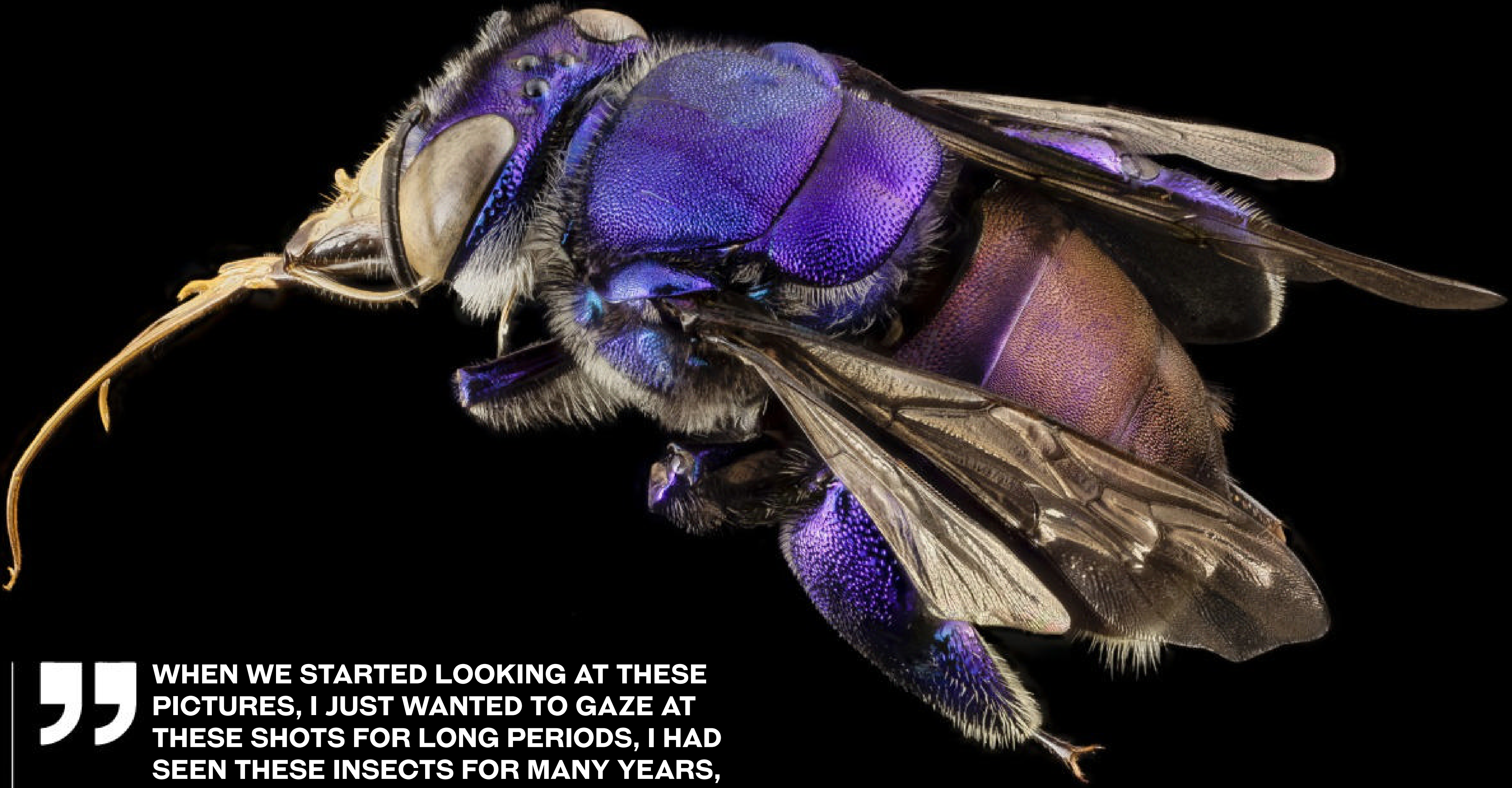
Augochloropsis metallica, male, left, Talbot County.
Sam Droege © All rights reserved.

LENS MAGAZINE: **Do you see macro photography as a more challenging field?**
SAM DROEGE: At the higher end, it can get very technical, but like all photography, it retains all the issues of presentation and selection of subjects equally important to technique.

LENS MAGAZINE: **Did you use special editing in these images?**
SAM DROEGE: The photos are "stacked" using Zerene Stacker, and then we have a photoshop routine to clean up artifacts from the stacking as well as residual fiber and dust left on the specimens.



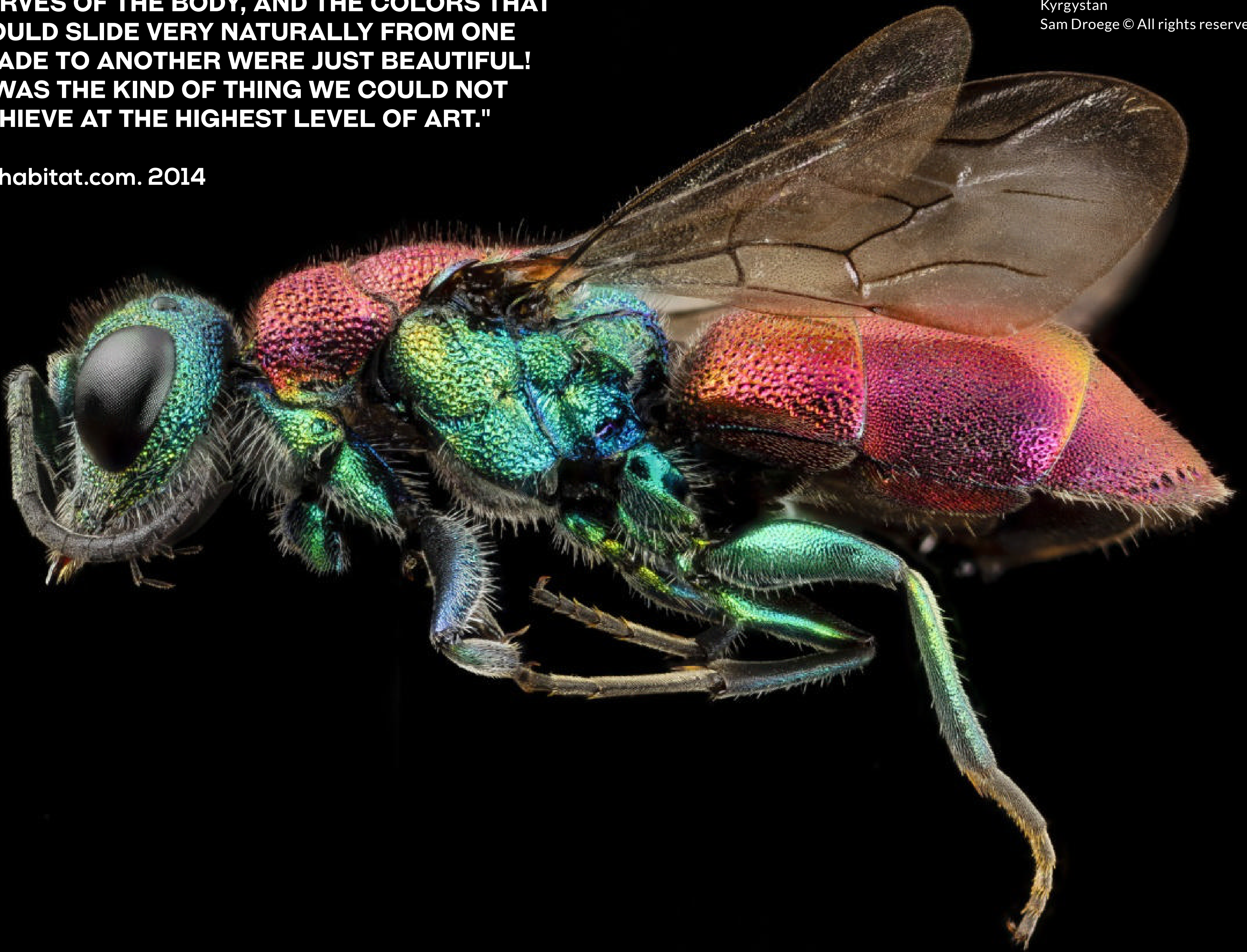
Crow Bee (Halictus Ligatus)
Sam Droege © All Rights Reserved



Orchid Bee Purple, M, Guiana
Sam Droege © All rights reserved.

> WHEN WE STARTED LOOKING AT THESE PICTURES, I JUST WANTED TO GAZE AT THESE SHOTS FOR LONG PERIODS, I HAD SEEN THESE INSECTS FOR MANY YEARS, BUT THE LEVEL OF DETAIL WAS INCREDIBLE. THE FACT THAT EVERYTHING WAS FOCUSED, THE BEAUTY AND THE ARRANGEMENT OF THE INSECTS THEMSELVES — THE RATIOS OF THE EYES, THE GOLDEN MEANS, THE FRENCH CURVES OF THE BODY, AND THE COLORS THAT WOULD SLIDE VERY NATURALLY FROM ONE SHADE TO ANOTHER WERE JUST BEAUTIFUL! IT WAS THE KIND OF THING WE COULD NOT ACHIEVE AT THE HIGHEST LEVEL OF ART."
>
> - inhabitat.com. 2014

Chrysura Species, Chrysididae, Kyrgystan
Sam Droege © All rights reserved.



Xylocopa micans
Sam Droege © All rights reserved.

LENS MAGAZINE: If you had to choose one lens, which would it be and why?
SAM DROEGE: Canon MPE 65mm. Its zoom feature allows you to tightly compose shots, the construction quality is magnificent, and being able to magnify to 5x increases its useful for taking pictures of tiny insects.

LENS MAGAZINE: What is your most used Photoshop tool, plug-in, action set, etc.?
SAM DROEGE: My favorite is the magic brush tool, which quickly removes the many small dust spots and tracks left by sensor dust and is always remarkably effective.

The Extreme
Macro
Photography
Of Bees

Bombus Ternarius, F, Back, NY,
Franklin County
Sam Droege © All rights reserved.

Anthophora urbana
Sam Droege © All rights reserved.

LENS MAGAZINE: What is your favorite photography accessory other than your camera?
SAM DROEGE: I could not do the photography without the stock shot. I am playing around right now with cross-polarization to better manipulate the glare from the specimens.

LENS MAGAZINE: What is the most challenging part of being a photographer?
SAM DROEGE: Time...I just don't have enough time to do as much photography as possible.

LENS MAGAZINE: Describe a typical day. Is it usually in the lab?
SAM DROEGE: There is no typical day...we have a large and busy lab, and people are constantly coming and going. Several days a week, someone takes pictures of specimens and runs the software. Then, I do all the final photoshopping at home, usually just before going to bed.

Anthophora urbana
Sam Droege © All rights reserved.

Anthophora urbana. Front
Sam Droege © All rights reserved.

The Extreme Macro Photography Of Bees

LENS MAGAZINE: Can you choose a photographer who influenced you the most?

SAM DROEGE: The aforementioned Tony Gutierrez and his technician Graham Snodgrass pushed me into considering this setup in the first place, and without them, I likely would not be taking these pictures.

LENS MAGAZINE: Did you have a scary moment while photographing?

SAM DROEGE: The lab work is not scary... however I have collected specimens from around the world from the jungles, the taiga, desserts, and many other places and have been in plenty of sketchy situations.

LENS MAGAZINE: What motivates you to continue taking pictures?

SAM DROEGE: I am completely motivated by my love of these animals and their place in our world, and I never tire of their beauty and want to share that sense with others.

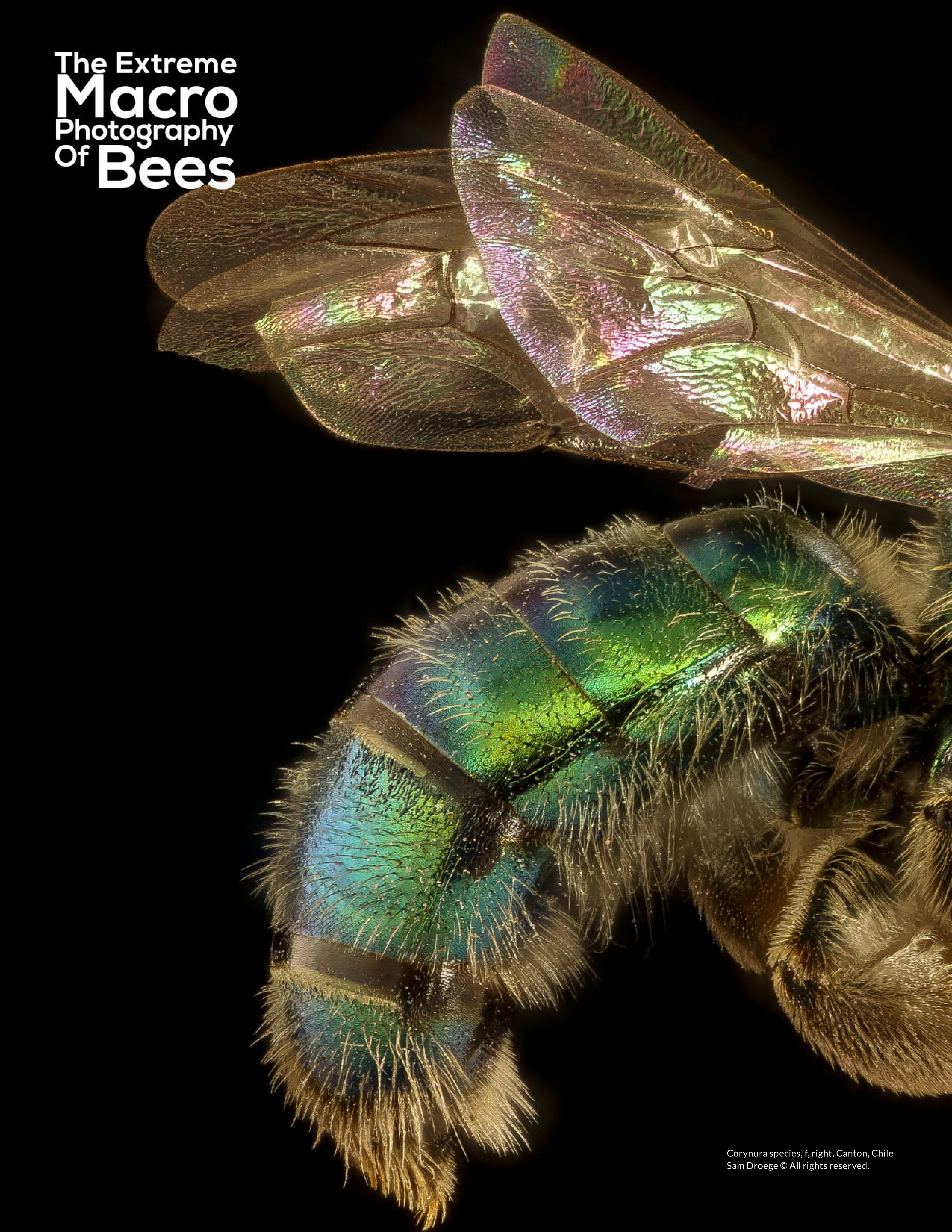
LENS MAGAZINE: What is your best photography tip?

SAM DROEGE: Take plenty of test shots, and don't be afraid to experiment.

LENS MAGAZINE: And what is your best post-processing tip?

SAM DROEGE: Buy a graphics tablet. Sooooo much more enjoyable.

Sam Droege © All rights reserved.



Corynura species, f, right, Canton, Chile
Sam Droege © All rights reserved.

"I AM COMPLETELY MOTIVATED BY MY LOVE OF THESE ANIMALS AND THEIR PLACE IN OUR WORLD, AND I NEVER TIRE OF THEIR BEAUTY AND WANT TO SHARE THAT SENSE WITH OTHERS."

SAM DROEGE

FACEBOOK: @SAM.DROEGE | FLICKR: @PHOTOS/USGSBIML

USGS BEE INVENTORY AND MONITORING LAB: USGS.GOV/STAFF-PROFILES/SAM-DROEGE

L'Ile-Rousse

Sebastian Piórek © All rights reserved.

SEBASTIAN PIÓREK

EXPLORING *Enjoyable* LANDSCAPE

SEBASTIAN PIÓREK

EXPLORING *Enjoyable* LANDSCAPE

“I retrieved the idea of nature closely linked to the field of human feelings. My photographic representation is a result of the processing of psychological nature, which goes beyond the simple technical aspect to move on to unexpected and deep analysis in terms of structure and content such representation.
Nature is a part of our lives. Its representation by images is the closest more than anything else, to self-exploration because it deals with our own psyche.

Park Gródek Topdown
Sebastian Piórek © All rights reserved.

Liechtensteinklamm
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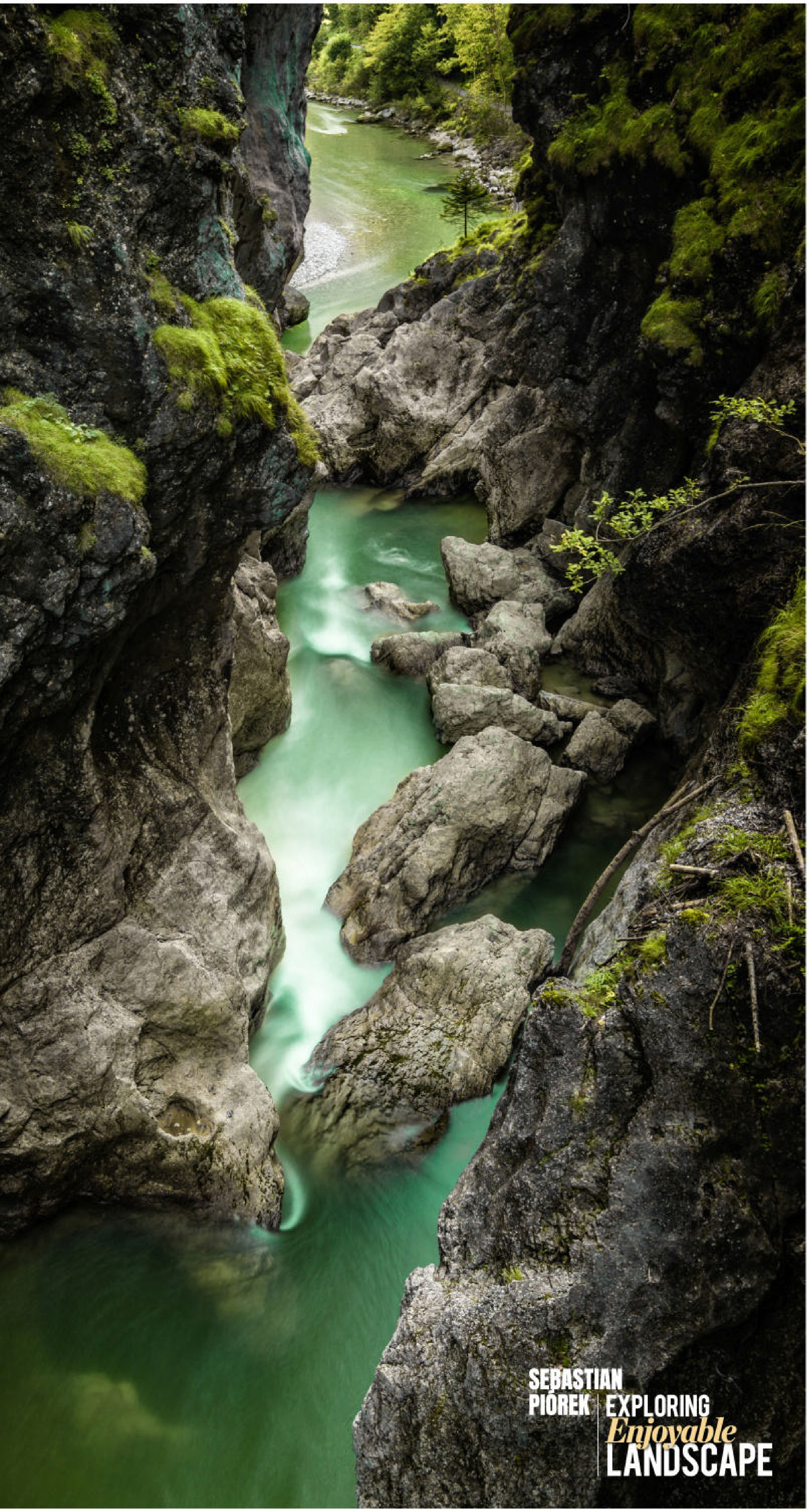
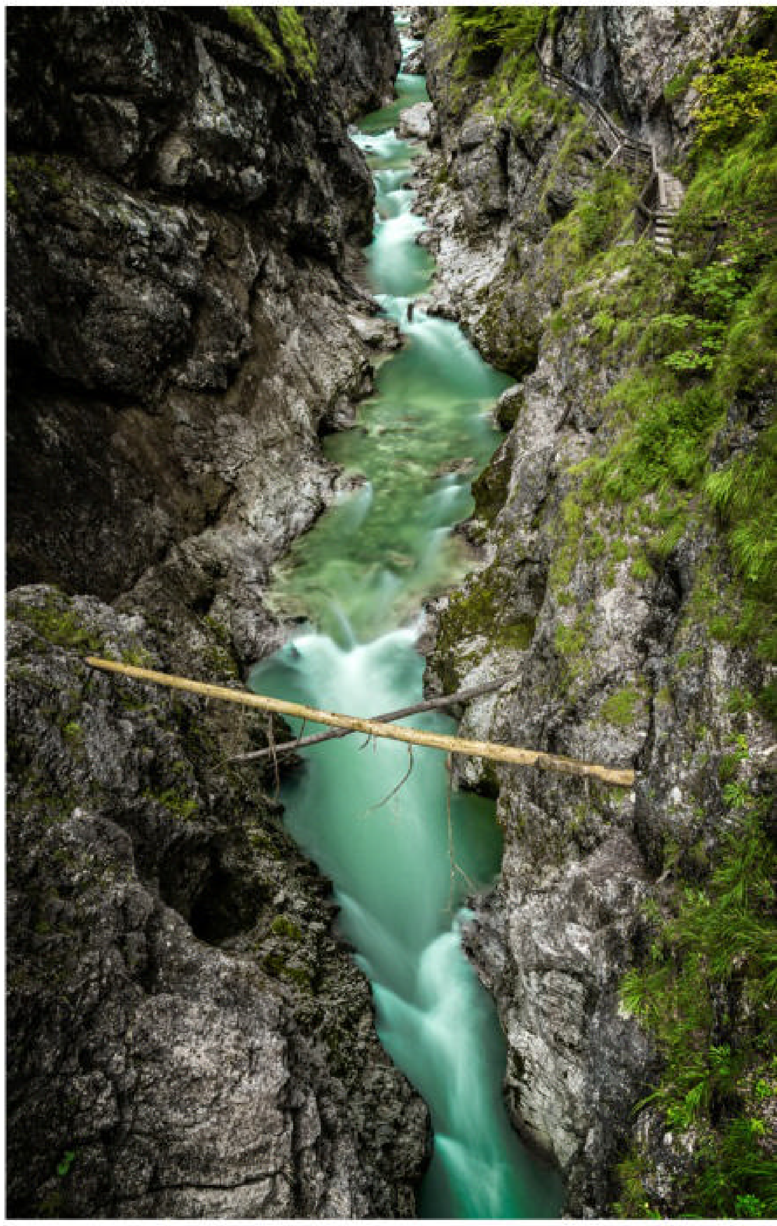


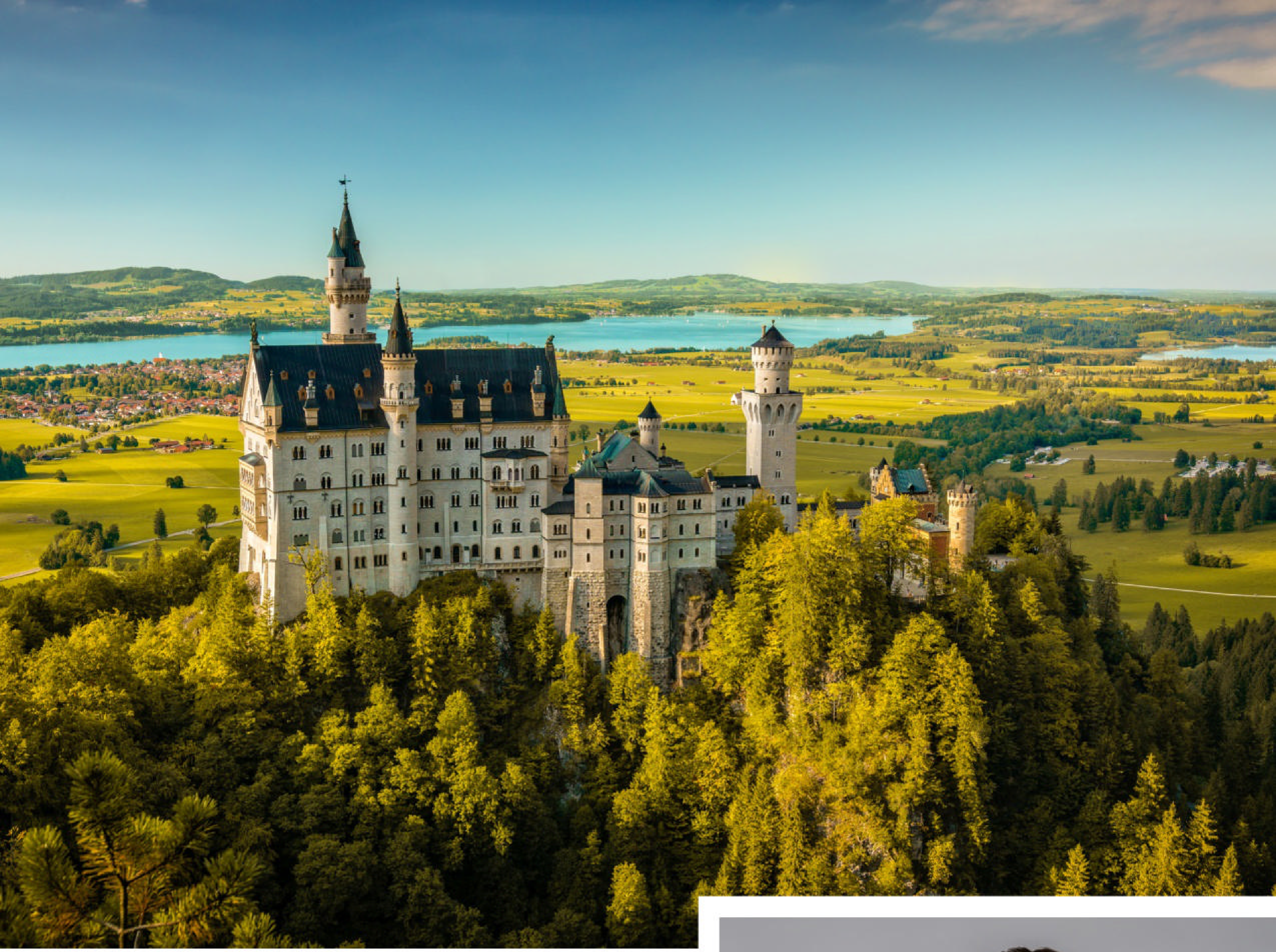


> Thru my photographs, I want to show the audience a reality differently from how we observe it through our eyes, turning out as evidence of true identity, whose history is depictable the same way as human existence, becoming an essential means of moving minds and touching souls. Through this work, I aim to tell the audience a story and offer the viewer an insight into the depth of your feelings and thoughts.

Left: Leutascher Geisterklamm
Sebastian Piórek © All rights reserved.

Top: Leutaschklamm
Sebastian Piórek © All rights reserved.

Czarnocin
Sebastian Piórek © All rights reserved.



Top: Neuschwanstein Castle
Sebastian Piórek © All rights reserved.

SEBASTIAN PIÓREK

EXPLORING *Enjoyable* LANDSCAPE

Sebastian Piórek is a talented Poland-based photographer specializing in minimal shots of architecture and enjoyable landscape views. Since 2019 his work has been awarded in many international photography contests, and has been published in book collections such as "100 [HUNDRED] Best Selected", "Photography in the visual culture," "We contemporary 2022," and "Black, white & infinite colors" with highly respected European publishing houses have taken his ascetic architecture shots and colorful landscapes as their subject.

Hańcza Lake
Suwałki Region, Podlaskie
Voivodeship, Poland
Sebastian Piórek © All rights reserved.

Bonifacio, southern tip of the island
of Corsica.
Sebastian Piórek © All rights reserved.

SEBASTIAN
PIÓREK
EXPLORING
Enjoyable
LANDSCAPE

Ponidzie.
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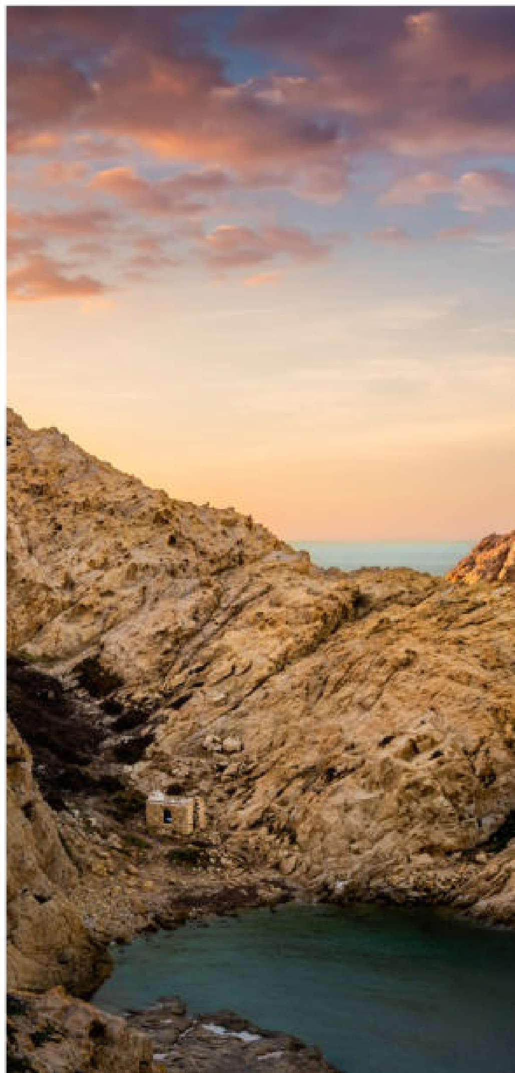

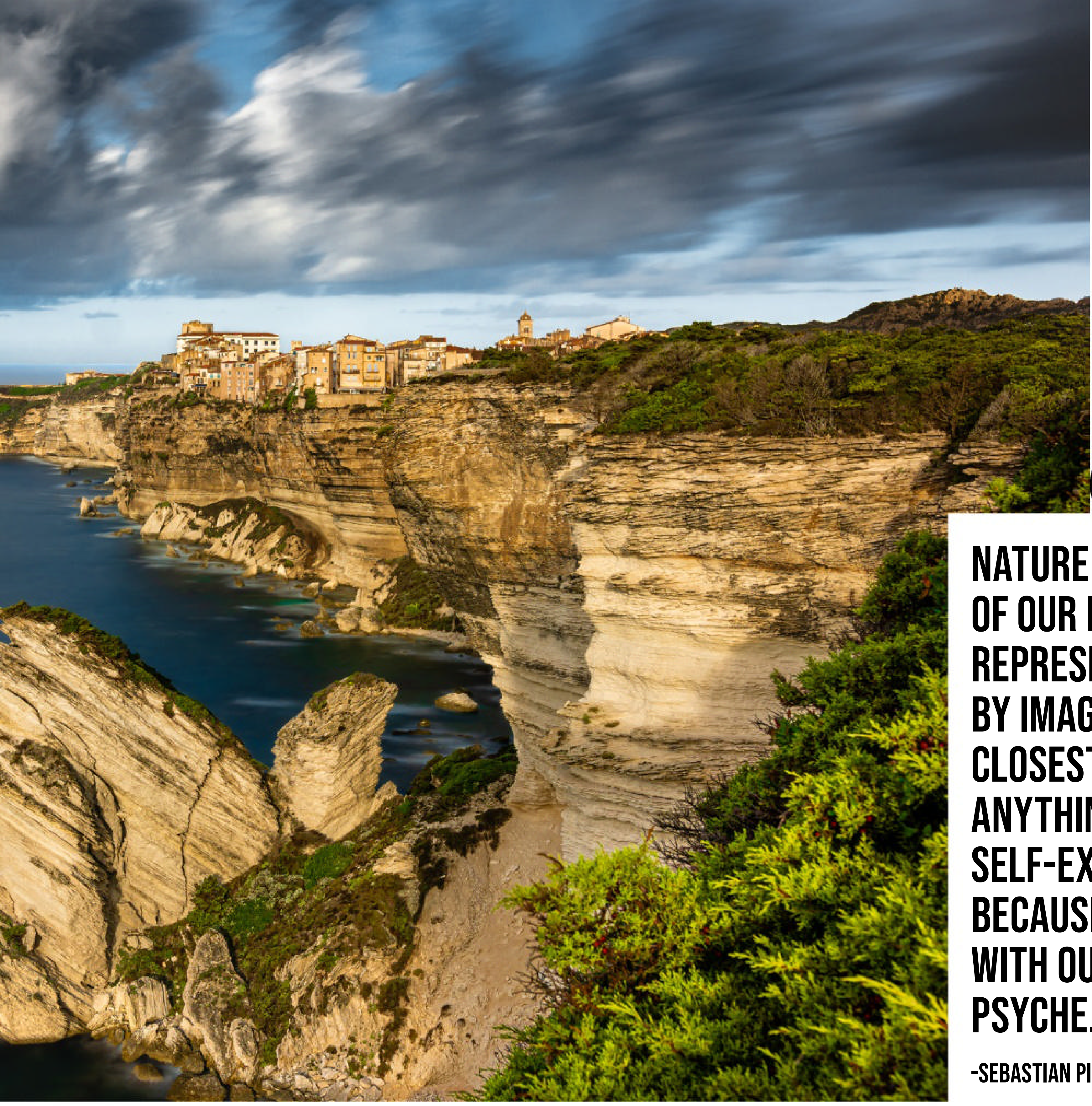

> “NATURE IS A PART OF OUR LIVES. ITS REPRESENTATION BY IMAGES IS THE CLOSEST, MORE THAN ANYTHING ELSE, TO SELF-EXPLORATION BECAUSE IT DEALS WITH OUR OWN PSYCHE."
>
> -SEBASTIAN PIÓREK

L'Ile-Rousse (Detail)
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Cala Goloritzé. Italy.
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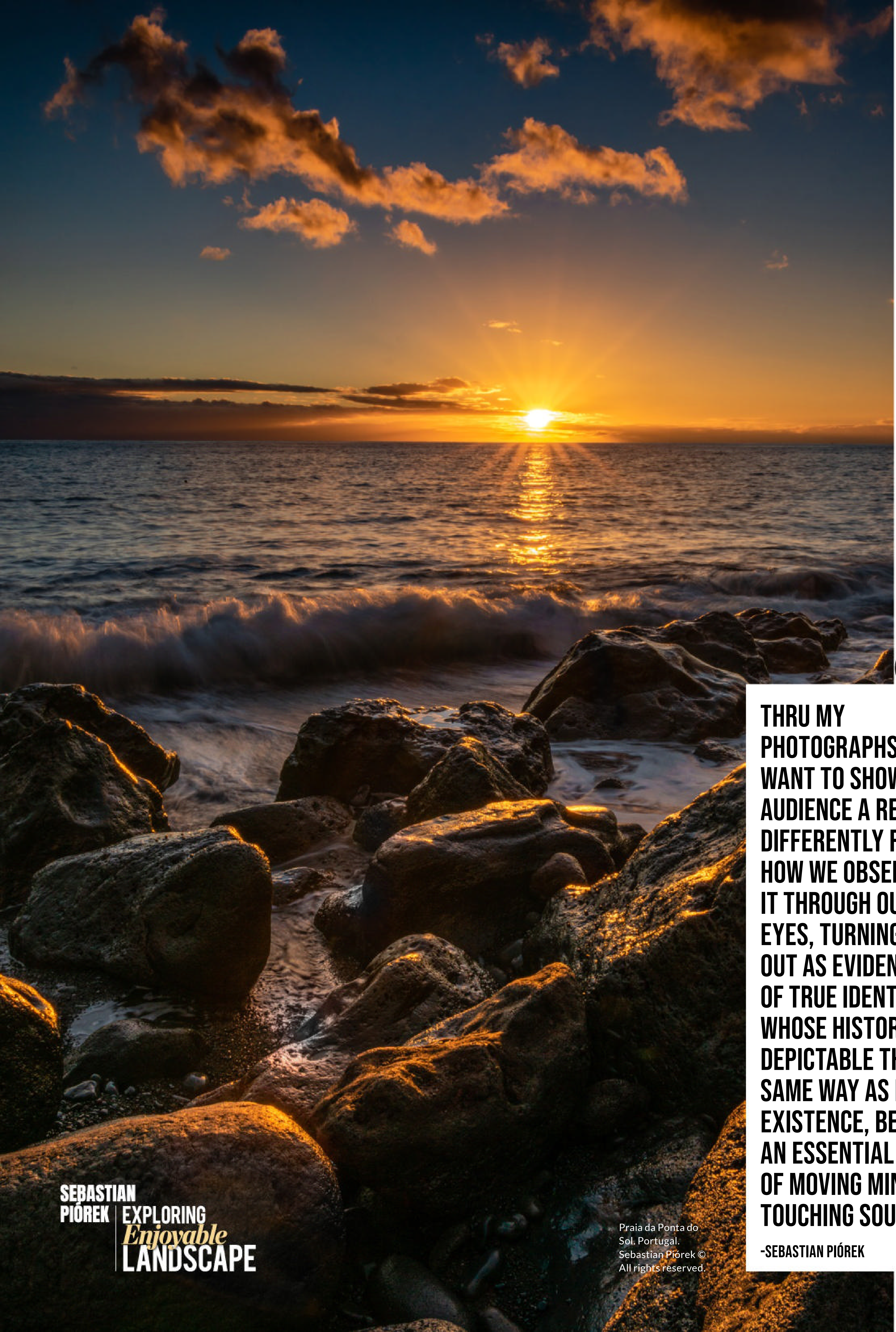
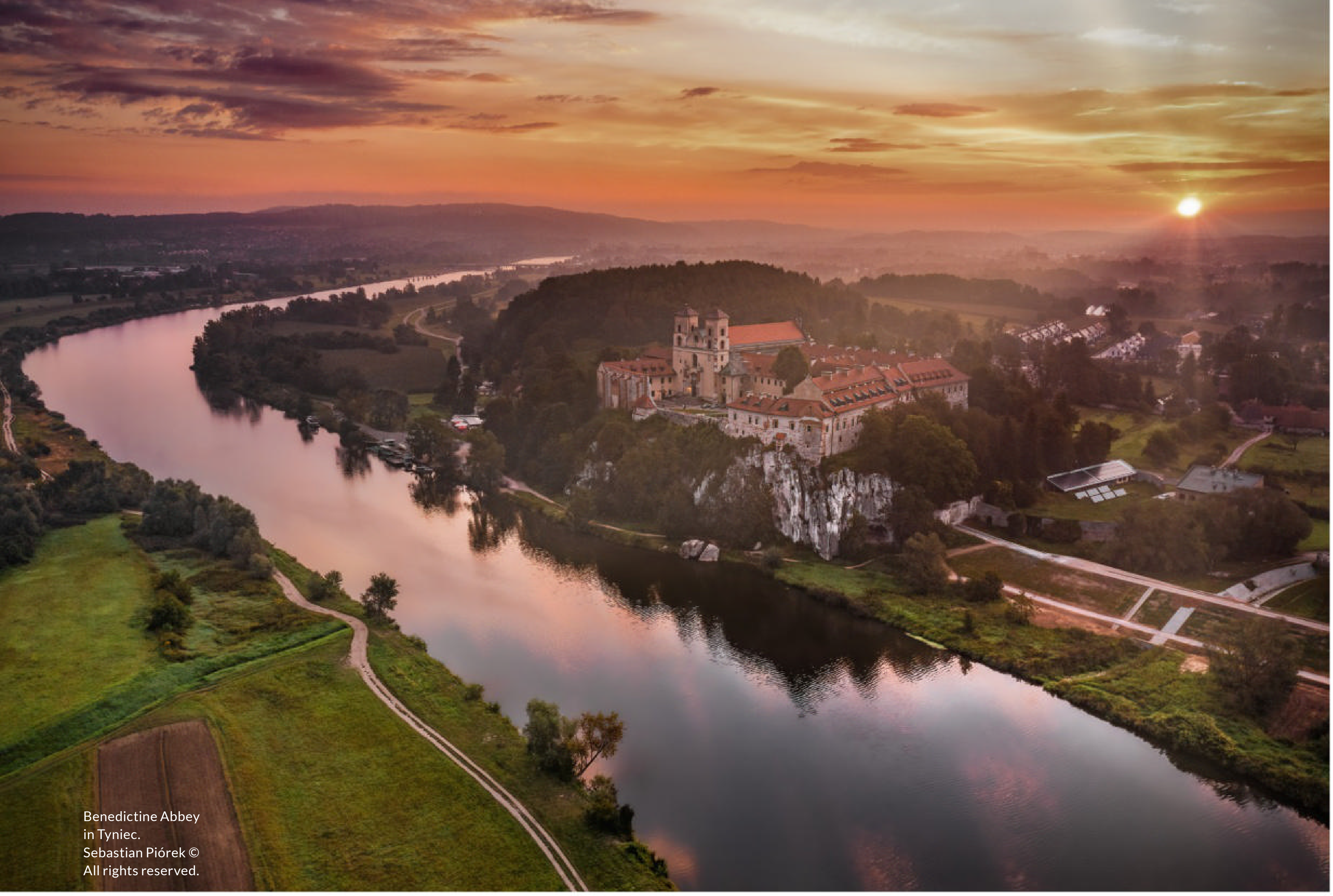
Liepāja Northern Fort. Sebastian Piórek © All rights reserved.



Praia da Ponta do Sol. Portugal. Sebastian Piórek © All rights reserved.

> "THRU MY PHOTOGRAPHS, I WANT TO SHOW THE AUDIENCE A REALITY DIFFERENTLY FROM HOW WE OBSERVE IT THROUGH OUR EYES, TURNING OUT AS EVIDENCE OF TRUE IDENTITY, WHOSE HISTORY IS DEPICTABLE THE SAME WAY AS HUMAN EXISTENCE, BECOMING AN ESSENTIAL MEANS OF MOVING MINDS AND TOUCHING SOULS."
>
> -SEBASTIAN PIÓREK



Benedictine Abbey
in Tyniec.
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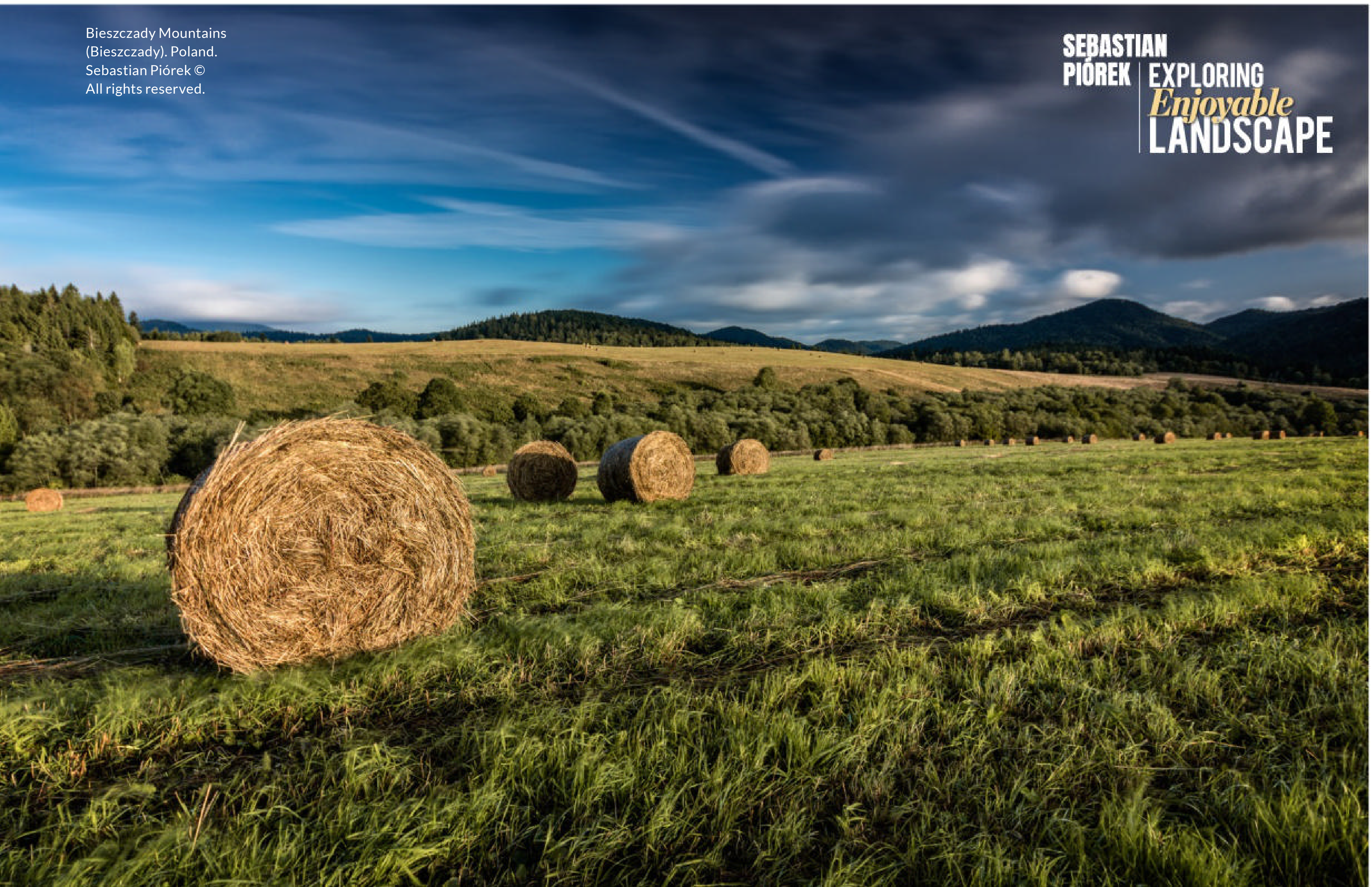

Bieszczady Mountains
(Bieszczady). Poland.
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Bosa
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Wigry Lake. Poland.
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Ponta de São Lourenço
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SEBASTIAN PIÓREK

EXPLORING *Enjoyable* LANDSCAPE

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WEBSITE: WWW.PIOREK.PHOTO
INSTAGRAM: @SEBASTIAN.PIOREK

RAW GLASSY LOOK KYLE MCCORQUODALE

> I LIKE THE THINNER COATINGS THAT LET THE LENSES FLARE EASILY, EVEN IN LOWER LIGHT."

Kyle McCorquodale © All rights reserved.

RA PASSIONE CONTINUA DA 1994
LITTLE ITALY
SALE

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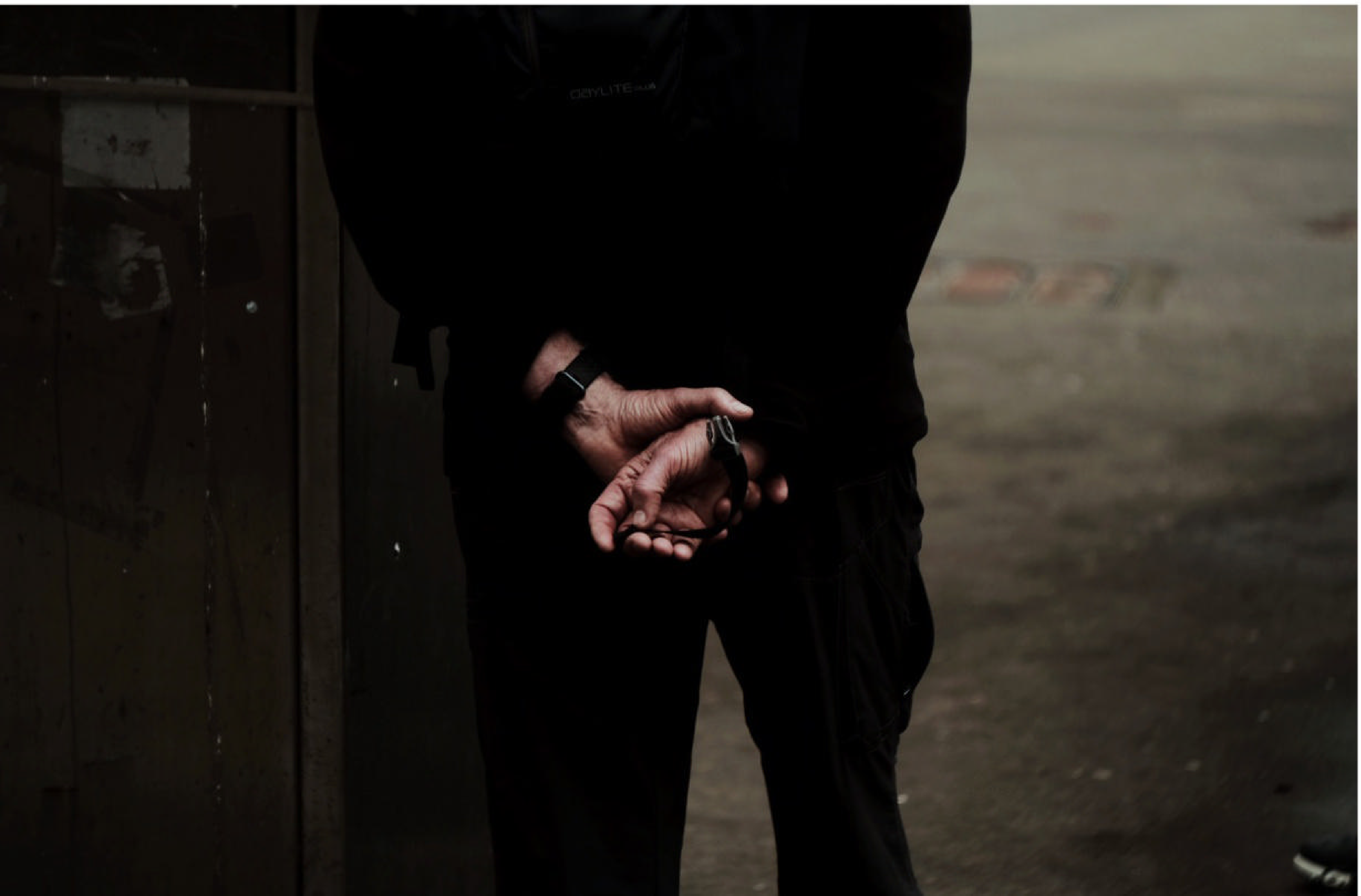

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RAW GLASSY LOOK KYLE MCCORQUODALE

I am a 25-year-old amateur street photographer from Glasgow, Scotland. I picked up my first camera (Fujifilm x-pro2) about two years ago during the covid pandemic to practice cinematography, but since starting, I have found a real passion for photography and haven't put my cameras down since. Recently I have picked up an x-t3 and have started going out on the street with two cameras, each with two different focal length lenses.

My techniques for shooting are relatively simple. My style mostly comes down to the lenses I use, as I dislike tampering with my images in posts. I mostly like to use cheap Chinese TTartisan lenses (25mm/35mm/50mm) as I like the thinner coatings that let the lenses flare easily, even in lower light. As well as cheap modern lenses, I also really like the Helios 44 soviet era lens, which has a very raw glassy look.

BAR &
RESTAURANT
WINE & BEER
OFF-SALES

RAW GLASSY LOOK KYLE MCCORQUODALE

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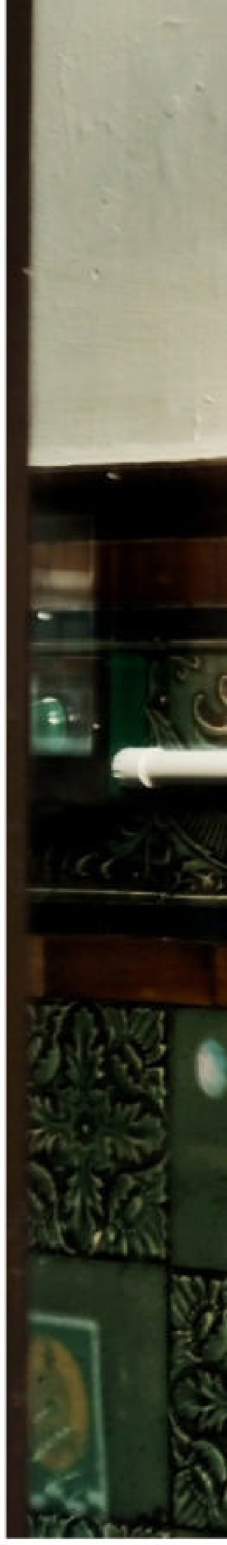

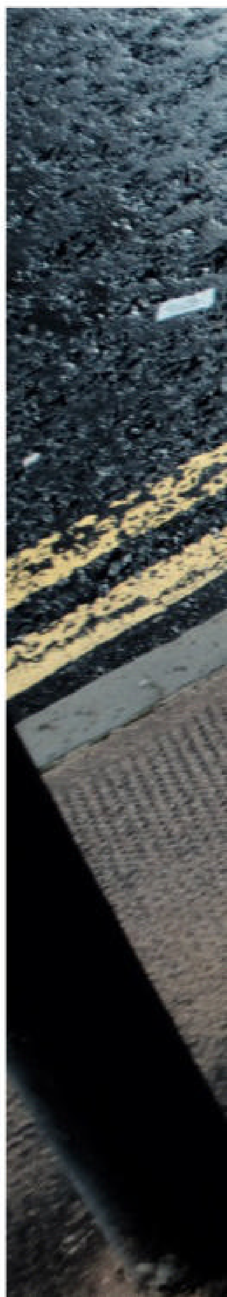

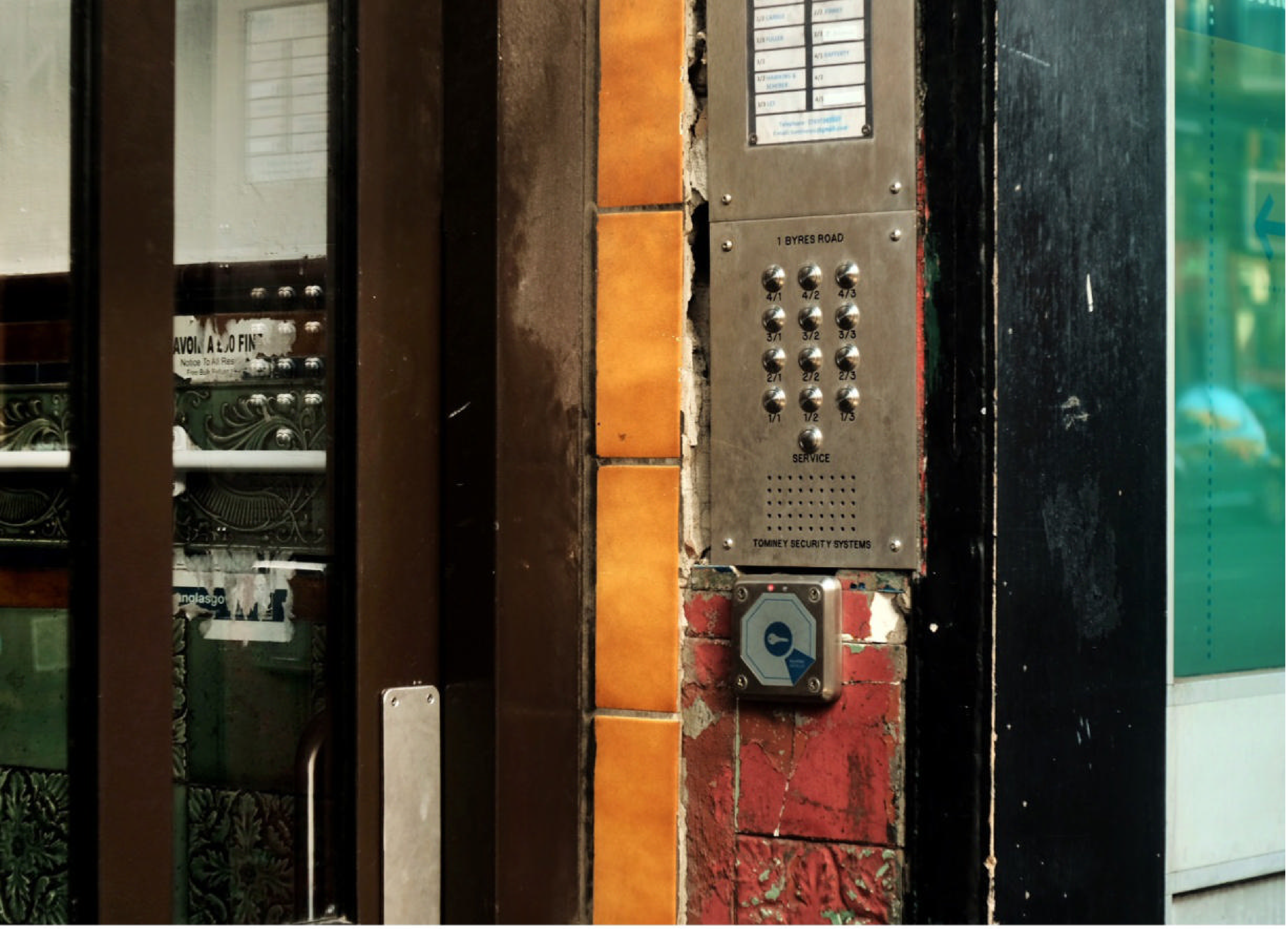
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TOMINEY SECURITY SYSTEMS
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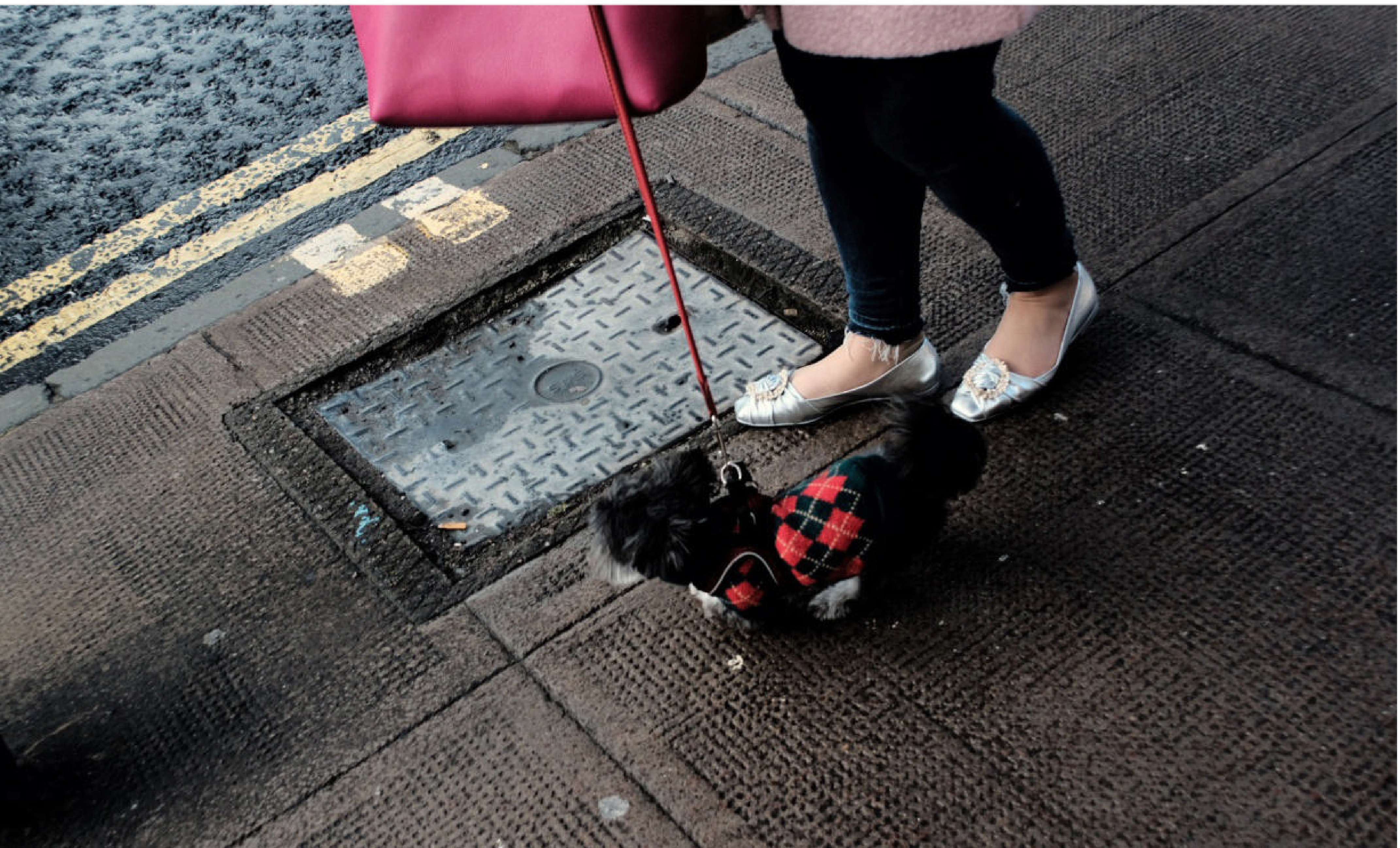

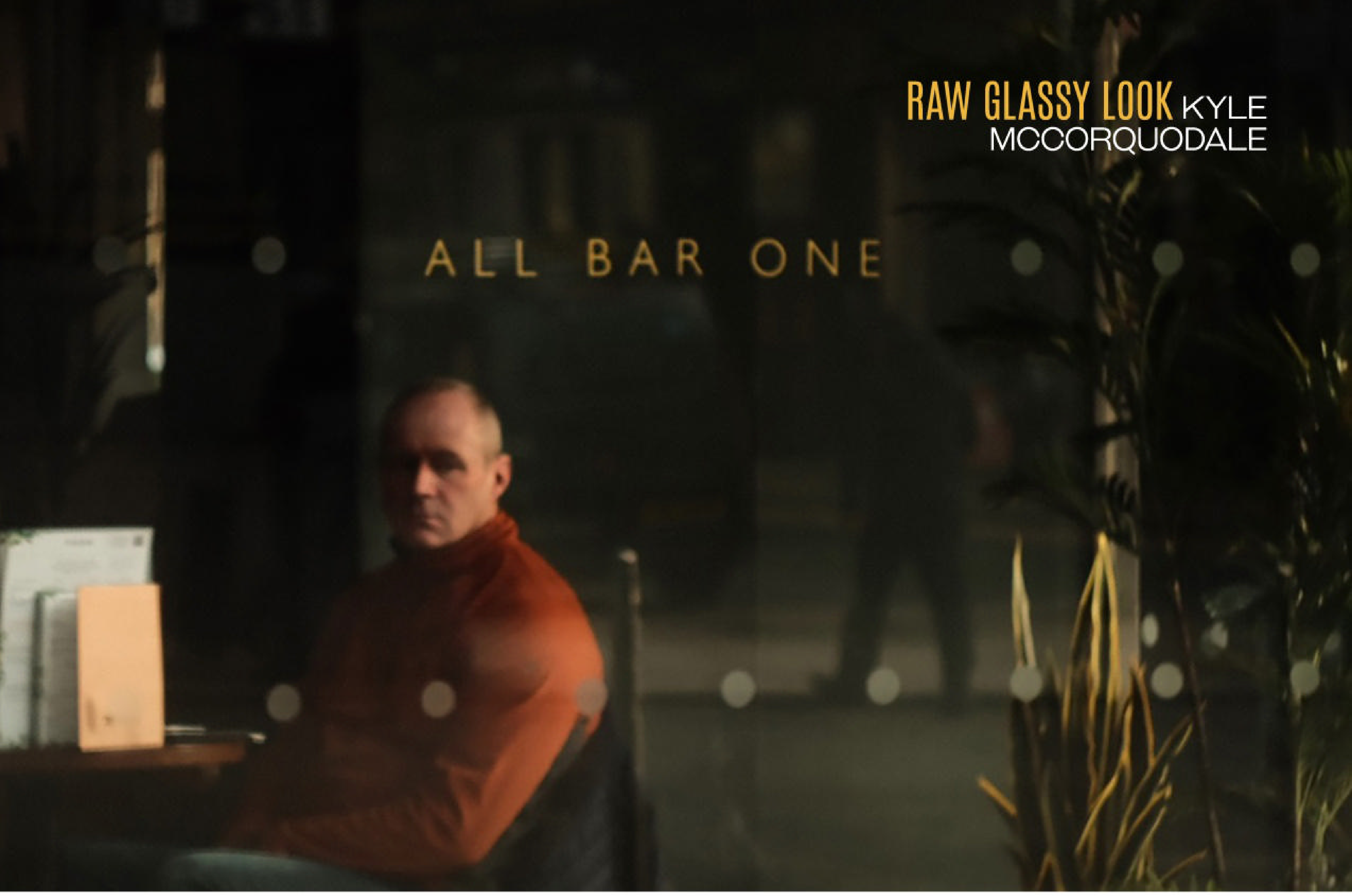

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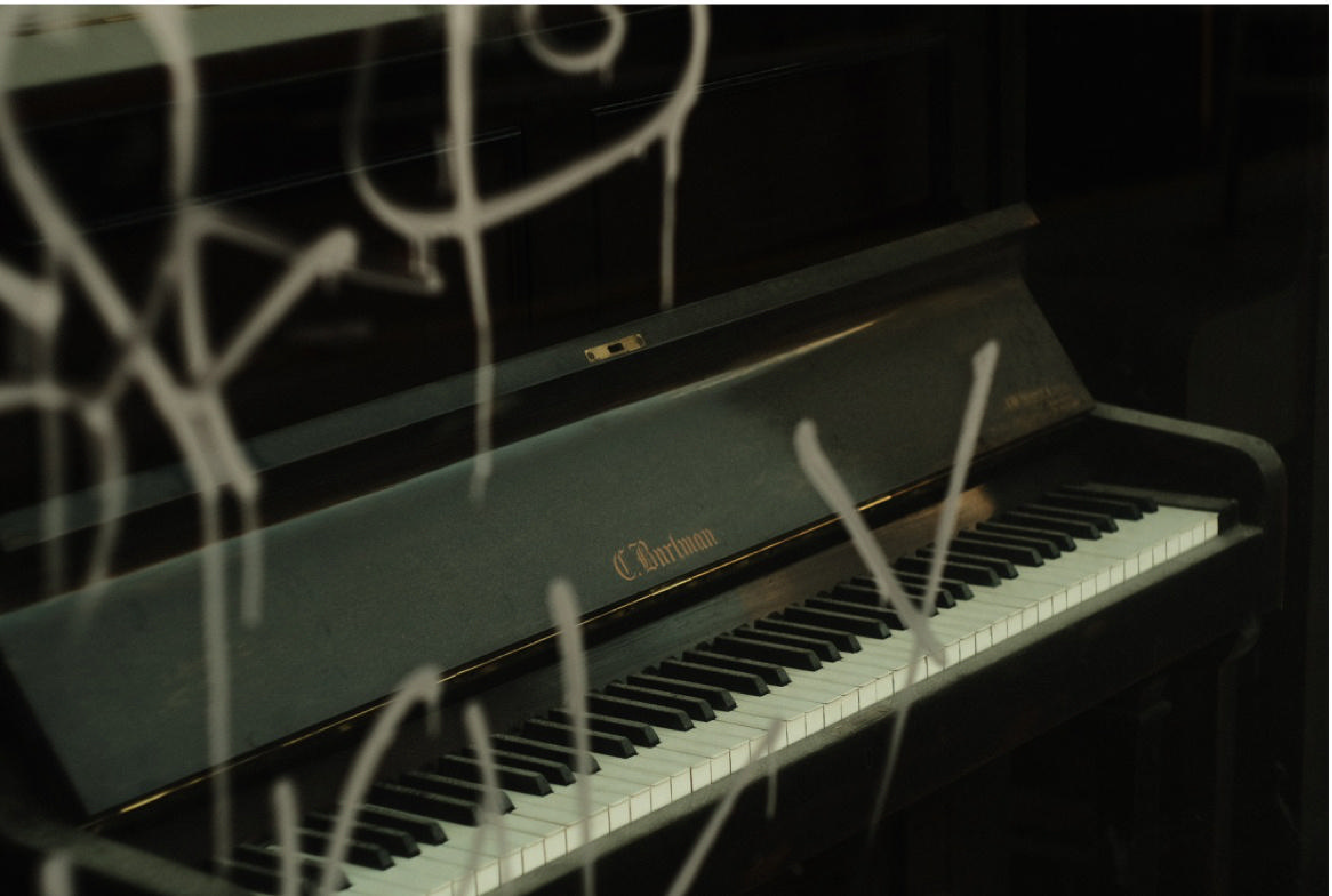

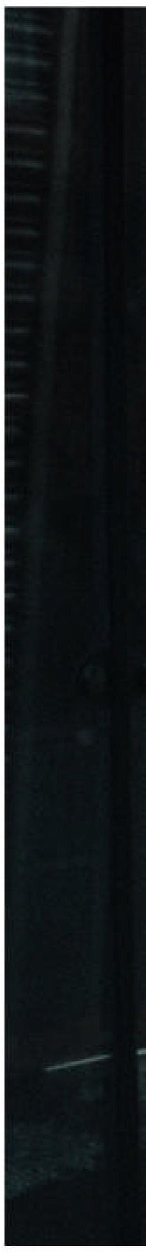

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”

I like to see the lens in photographs if that makes sense. I like lenses that have their own character.
I am putting together my first short film these days, and photography has been the most significant help in practicing cinematography and visualizing the story. Therefore, I recommend photography to every visual artist as a way to get better at their craft."

-Kyle McCorquodale

Kyle McCorquodale © All rights reserved.

> I LIKE TO SEE THE LENS IN PHOTOGRAPHS IF THAT MAKES SENSE. I LIKE LENSES THAT HAVE THEIR OWN CHARACTER."

RAW GLASSY LOOK KYLE MCCORQUODALE

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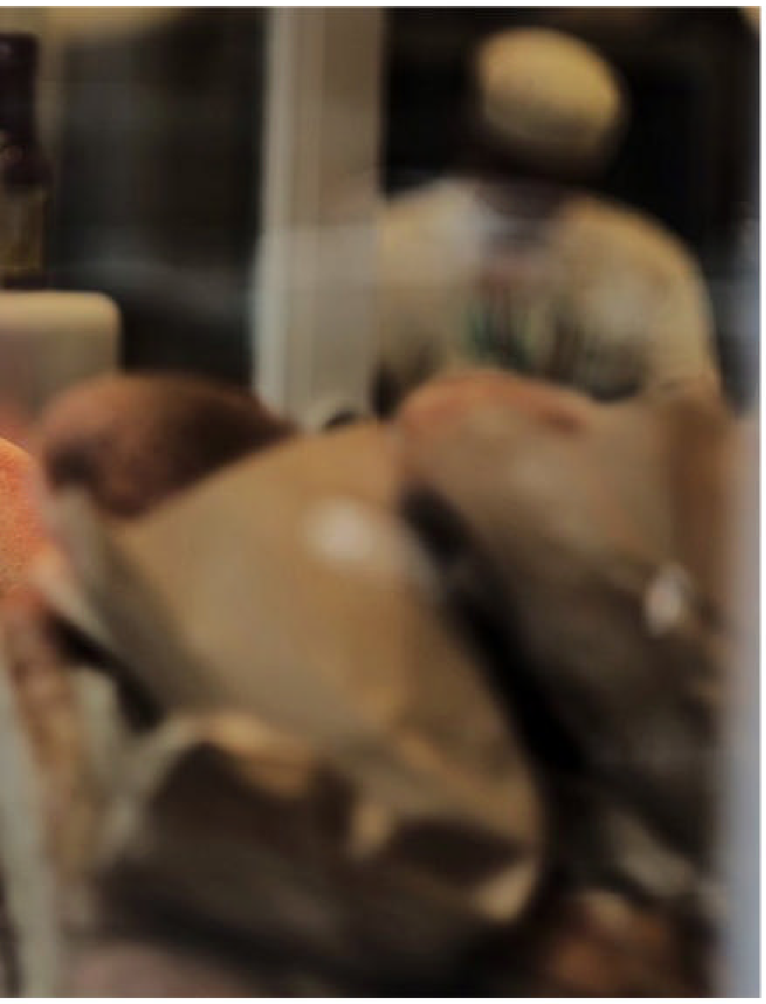

> MY TECHNIQUES FOR SHOOTING ARE RELATIVELY SIMPLE. MY STYLE MOSTLY COMES DOWN TO THE LENSES I USE, AS I DISLIKE TAMPERING WITH MY IMAGES IN POSTS."

RAW GLASSY LOOK

KYLE MCCORQUODALE

INSTAGRAM: @K.M. _ MAC

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DOUG CAPLAN

A SPOTLIGHT ON VANCOUVER'S ALLEYWAYS

URBAN LANDSCAPE OF DOWNTOWN VANCOUVER

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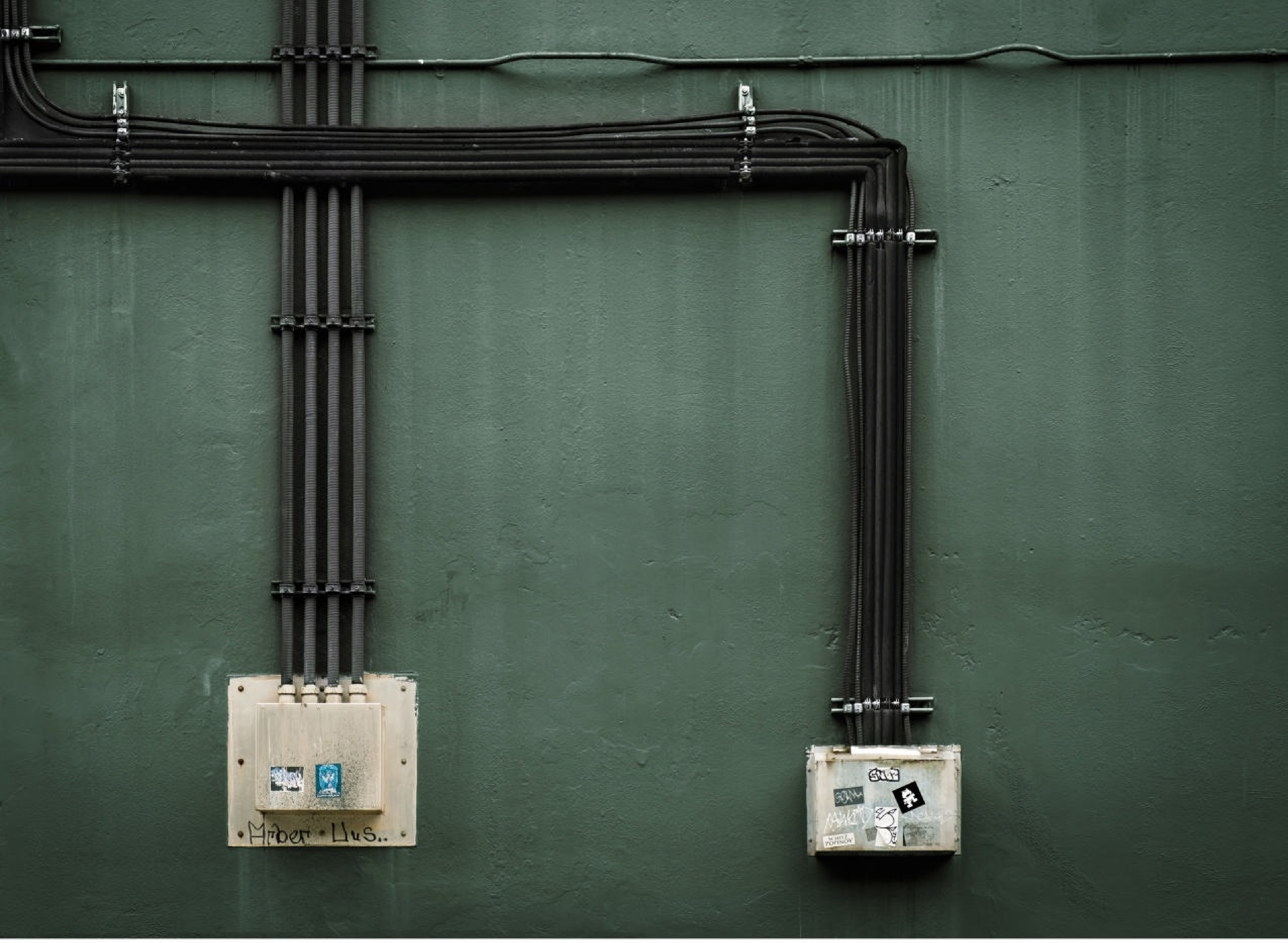

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A SPOTLIGHT ON VANCOUVER'S ALLEYWAYS

DOUG CAPLAN

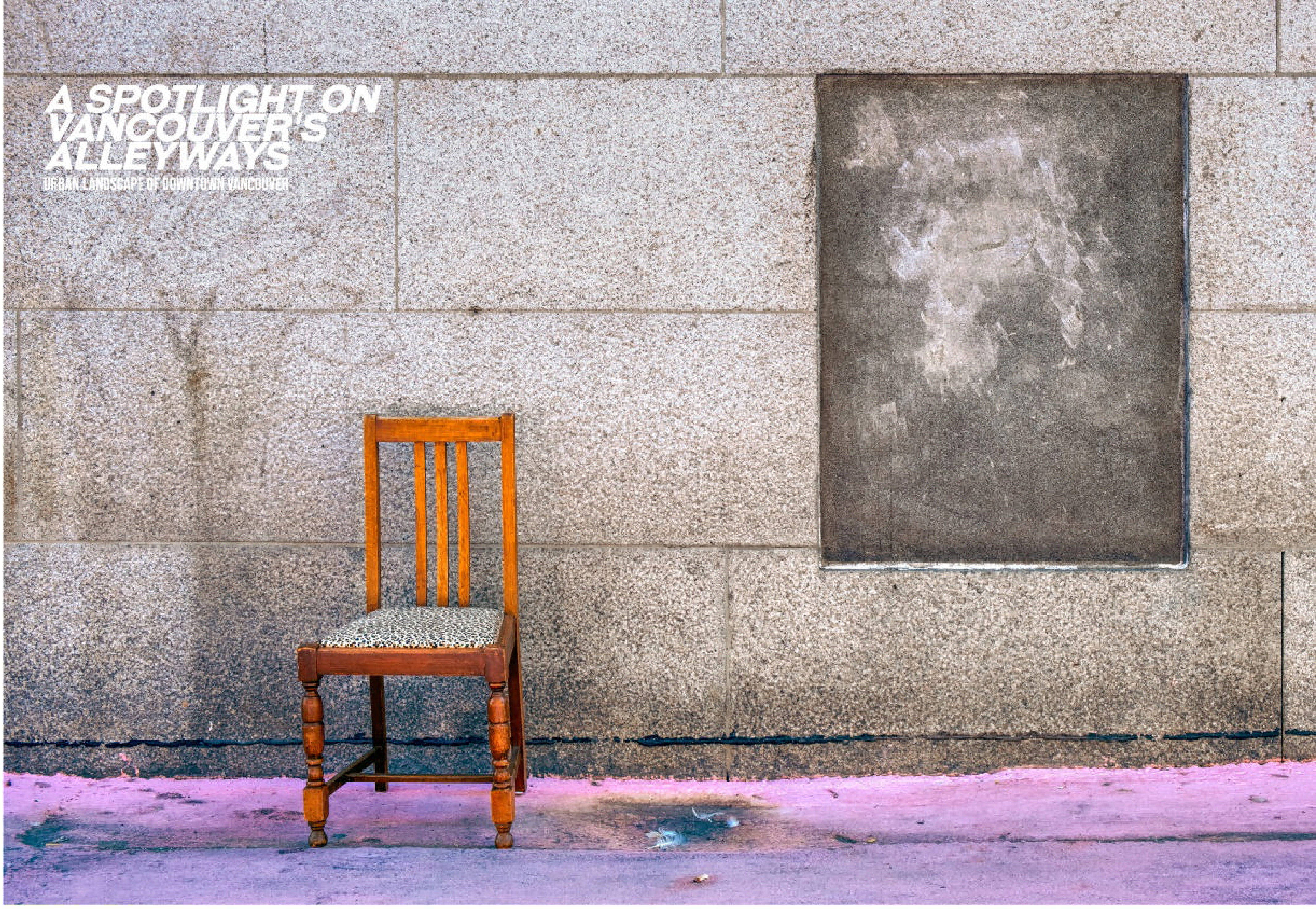
This project aims to capture the hidden beauty found in the alleyways of Vancouver. Many people see alleyways as unremarkable spaces, but I believe they hold a unique charm and intrigue that is often overlooked. Through my lens, I explore the textures, colors, and patterns that emerge from the interplay of light and shadow and showcase the unexpected moments of beauty which can be found in these seemingly forgotten corners.

By highlighting the often-overlooked details of the urban landscape, I hope to encourage viewers to pause and appreciate the beauty that surrounds us in unexpected places.

This body of work draws from the urban landscape of downtown Vancouver, BC.

A SPOTLIGHT ON VANCOUVER'S ALLEYWAYS

URBAN LANDSCAPE OF DOWNTOWN VANCOUVER



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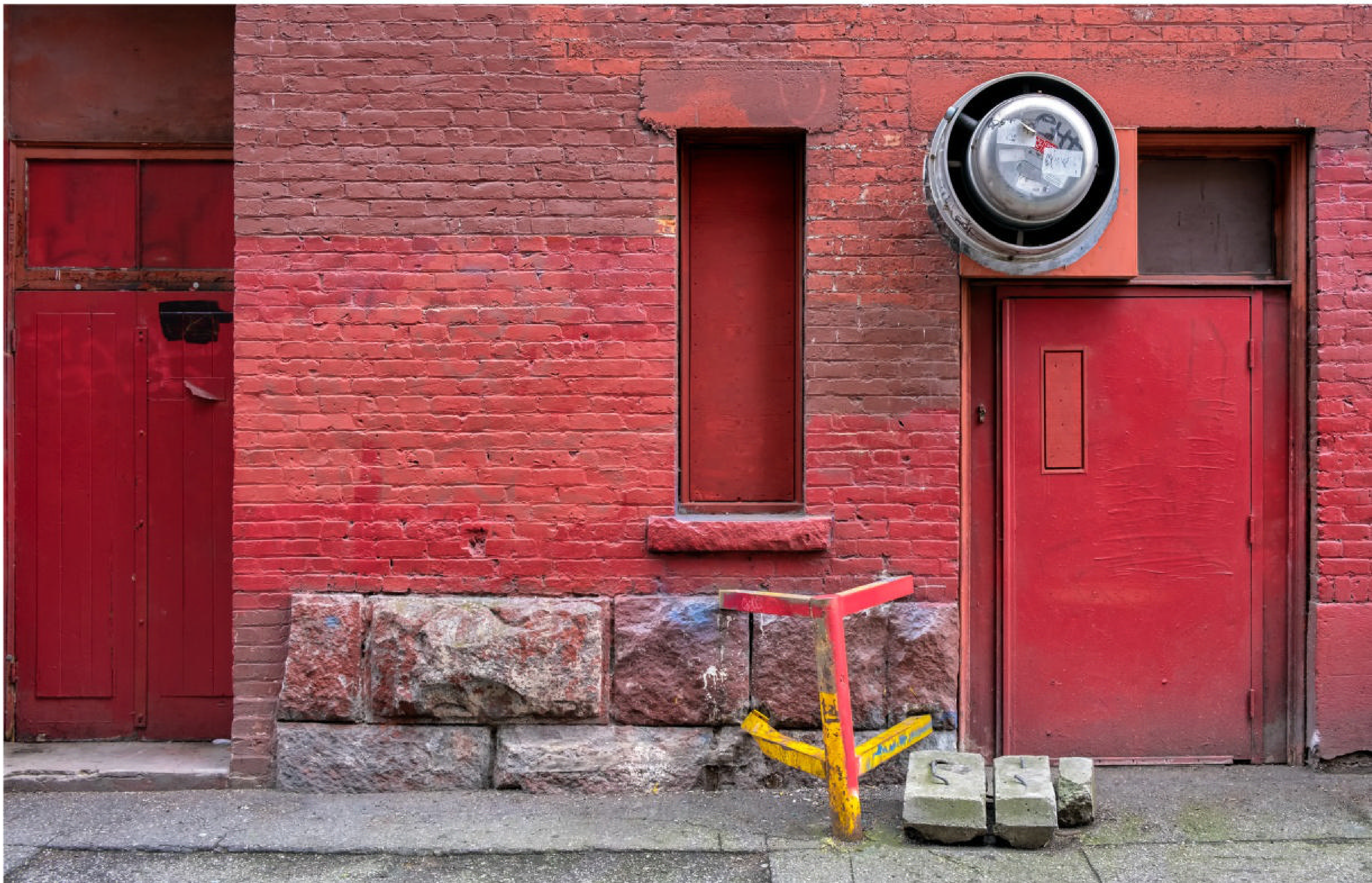

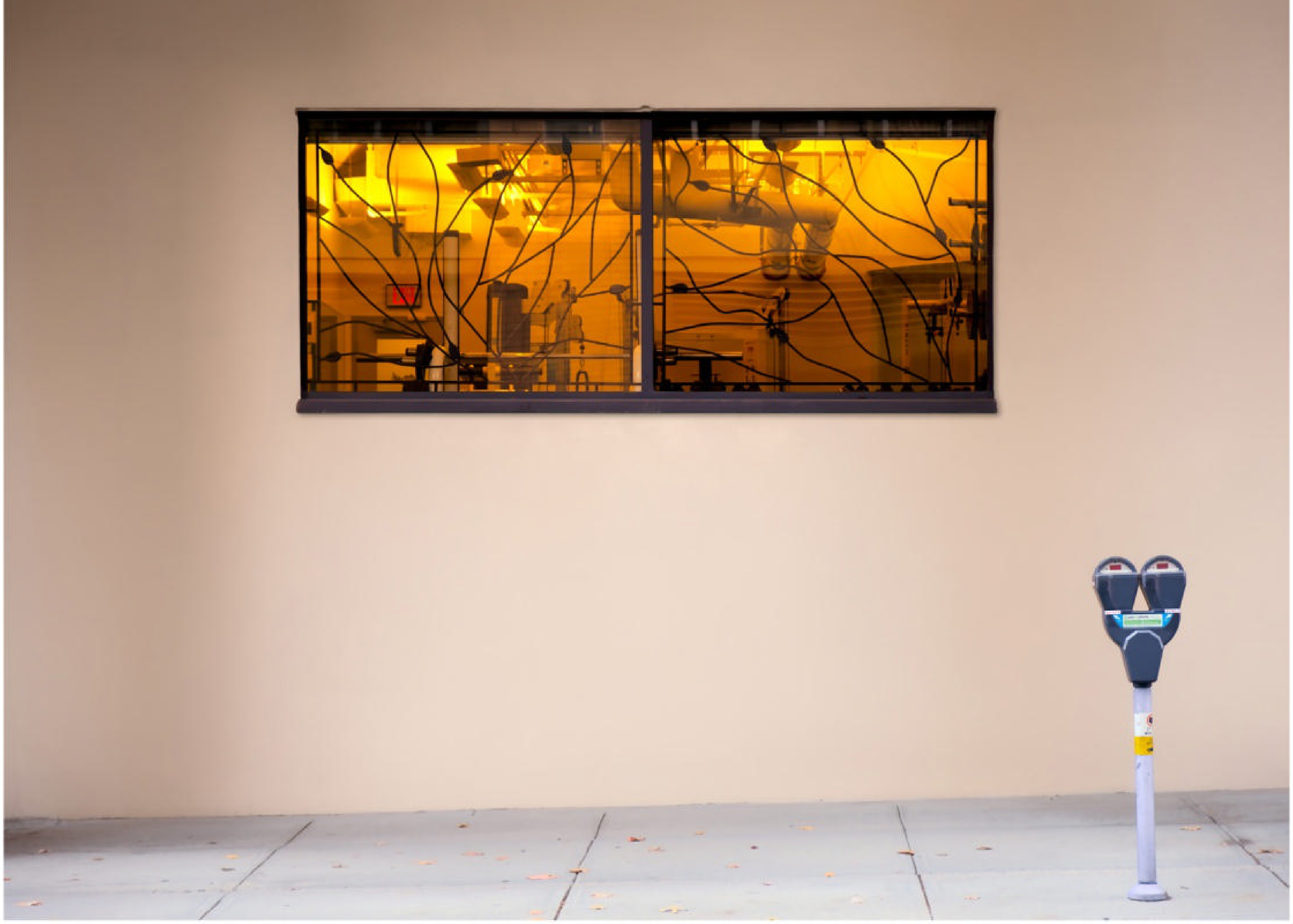

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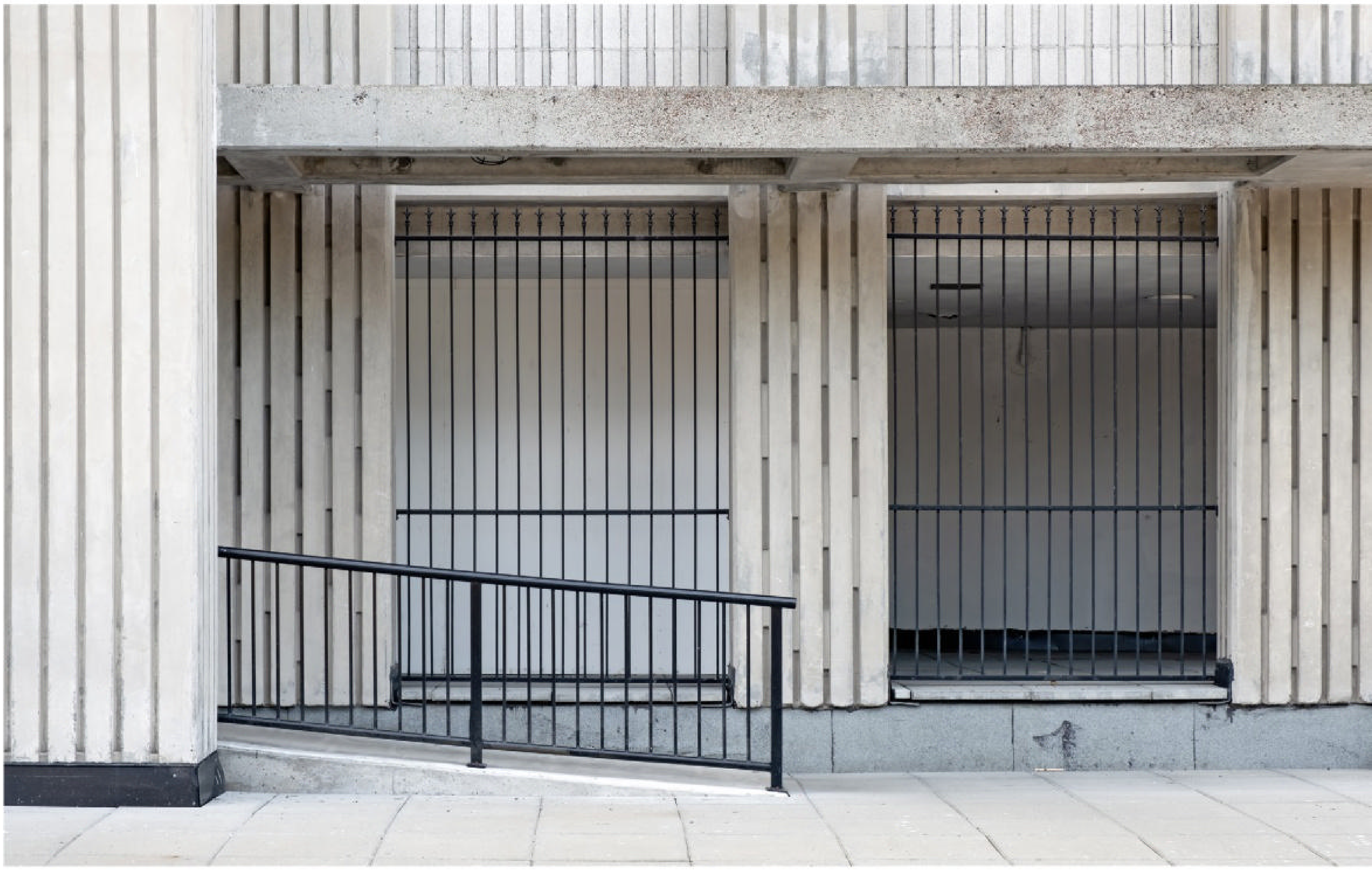

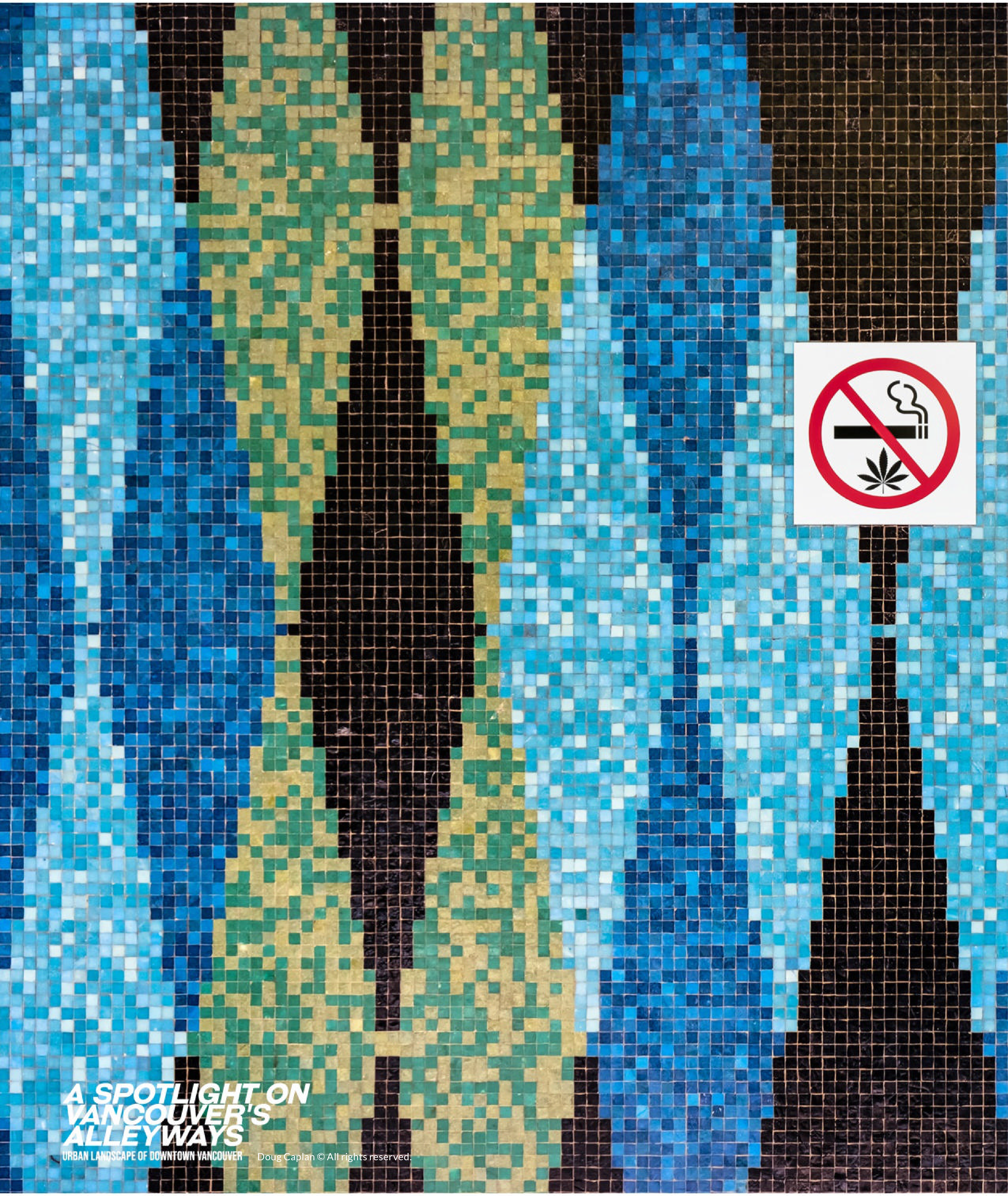

A SPOTLIGHT ON VANCOUVER'S ALLEYWAYS

URBAN LANDSCAPE OF DOWNTOWN VANCOUVER

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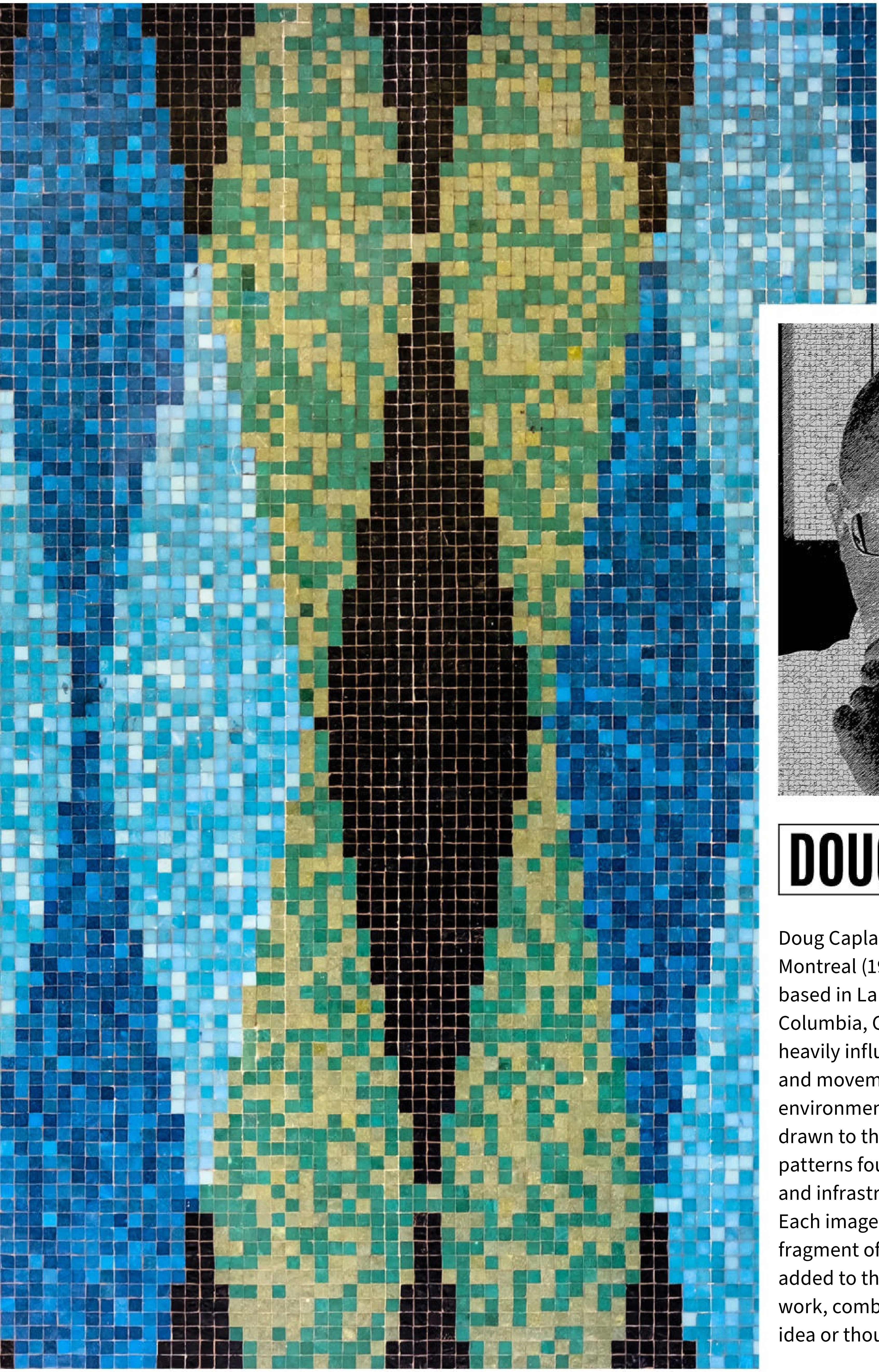

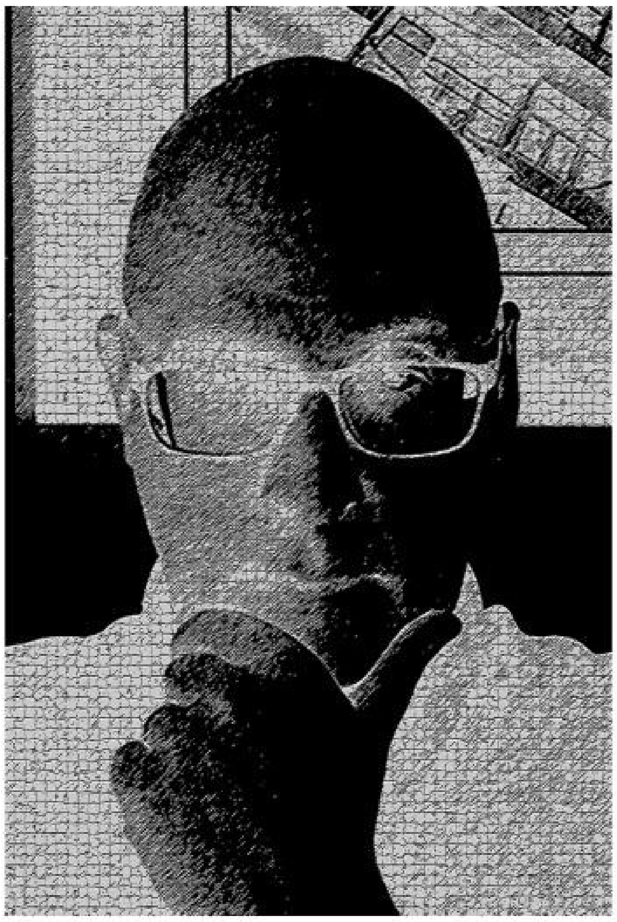

DOUG CAPLAN

Doug Caplan is an artist born in Montreal (1965) and currently based in Langley, British Columbia, Canada. His work is heavily influenced by the energy and movement of the urban environment. He is particularly drawn to the geometric shapes and patterns found in the architecture and infrastructure of the city. Each image can be considered a fragment of awareness that, when added to the collective body of work, combines to form a single idea or thought.

A SPOTLIGHT ON VANCOUVER'S ALLEYWAYS

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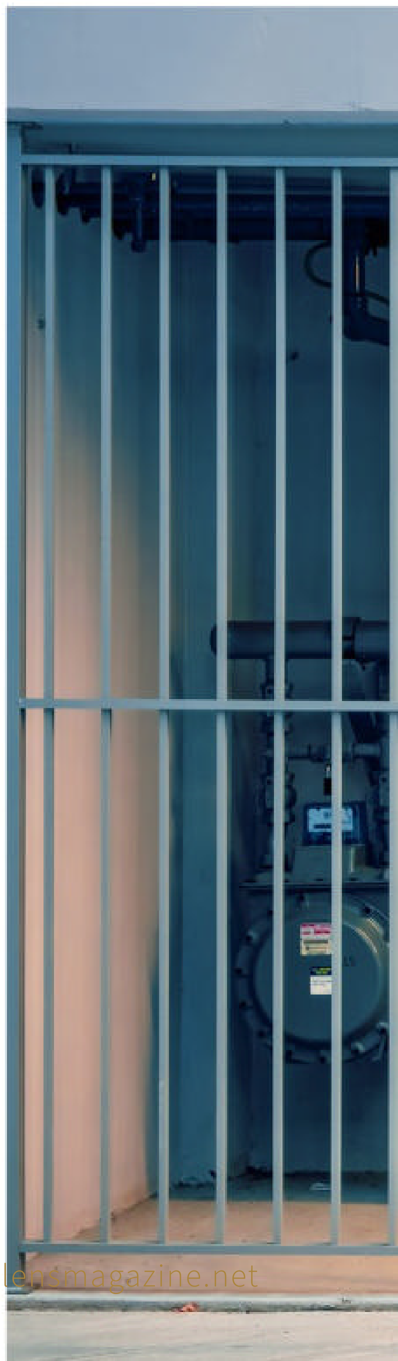

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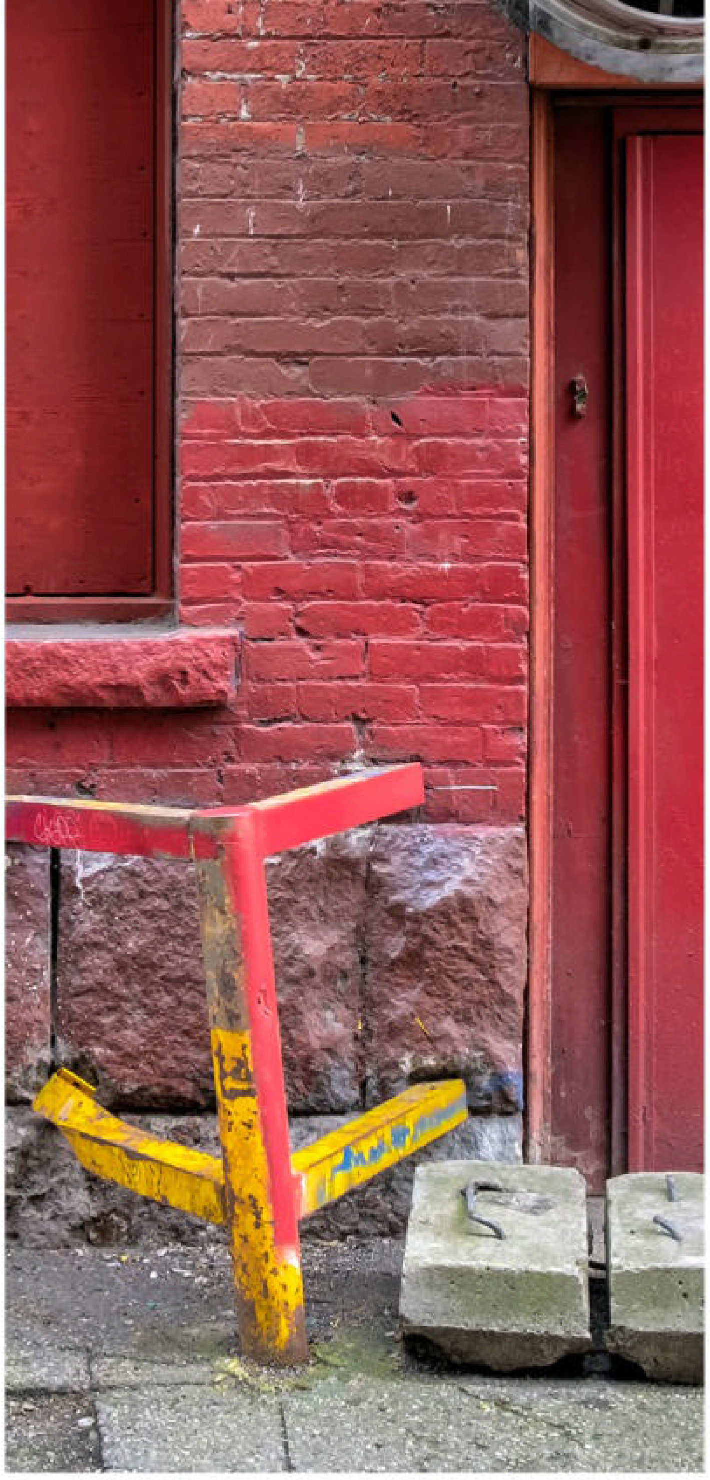

> I EXPLORE THE TEXTURES, COLORS, AND PATTERNS THAT EMERGE FROM THE INTERPLAY OF LIGHT AND SHADOW AND SHOWCASE THE UNEXPECTED MOMENTS OF BEAUTY WHICH CAN BE FOUND IN THESE SEEMINGLY FORGOTTEN CORNERS.
>
> BY HIGHLIGHTING THE OFTEN-OVERLOOKED DETAILS OF THE URBAN LANDSCAPE, I HOPE TO ENCOURAGE VIEWERS TO PAUSE AND APPRECIATE THE BEAUTY THAT SURROUNDS US IN UNEXPECTED PLACES.
>
> *- DOUG CAPLAN*

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A SPOTLIGHT ON VANCOUVER'S ALLEYWAYS

URBAN LANDSCAPE OF DOWNTOWN VANCOUVER

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DOUG CAPLAN

WEBSITE: WWW.DOUGLASEDWARDCAPLAN.COM

Aga Szydlik

INDIA

A JOURNEY INTO THE LAND OF DIVERSITY, CULTURE, AND COLORS

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Located in South Asia, India is the seventh-largest country by area, the second-most populous country, and the most populous democracy globally. India is also considered one of the most diverse countries in the world.

Throughout its long and tumultuous history, various traditions, languages, religions, cultures, and tribes blended while retaining their unique customs, beliefs, and practices. It is Indian cultural diversity that makes India unique and beautiful.

Modern humans migrated to India from Africa about 55,000 years ago, living as hunter-gatherers and contributing to the highly diverse human genetics, second only to the African continent. About 9,000 years ago, settlements emerged on the Indus river basin, evolving into the Indus Valley Civilisation of the third millennium BCE.

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INDIA

A JOURNEY INTO THE LAND OF DIVERSITY, CULTURE, AND COLORS

In addition to cultural diversity, India is also home to multiple religions, such as Hinduism, Buddhism, Sikhism, Islam, Christianity, and Jainism, among the nation's major religions. The predominant religion, Hinduism, has been shaped by various historical schools of thought, including the Upanishads, the Yoga Sutras, and Buddhist philosophy.

Colors are an integral part of Indian religion, art, and culture. For example, red is one of the more significant colors in Hinduism, symbolizing love, passion, and fertility. It is also associated with divinity and prosperity and is most often used during rituals and prayers.

Saffron is the most sacred color in the Hindu religion and is the color of fire, which is always used in all religious ceremonies. Holy men and ascetics dress in saffron robes, symbolizing purity and the search for light.

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INDIA

A JOURNEY INTO THE LAND OF DIVERSITY, CULTURE, AND COLORS

INDIA

A JOURNEY INTO THE LAND OF DIVERSITY, CULTURE, AND COLORS

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India is also a land of colorful festivals. Holi is a Hindu festival celebrating spring, love, and new life with an abundance of brightly colored powders sprinkled by participants and carrying messages of love, peace, happiness, and prosperity.

Sources:
en.wikipedia.org/wiki/India

DESSERTS
NUTELLA
CAKE,
BANANA
PAN CAKE,
VANGFIE PIE
CHOCO BALL
We deals in :
Branded, Assembled,
New & Old Computers

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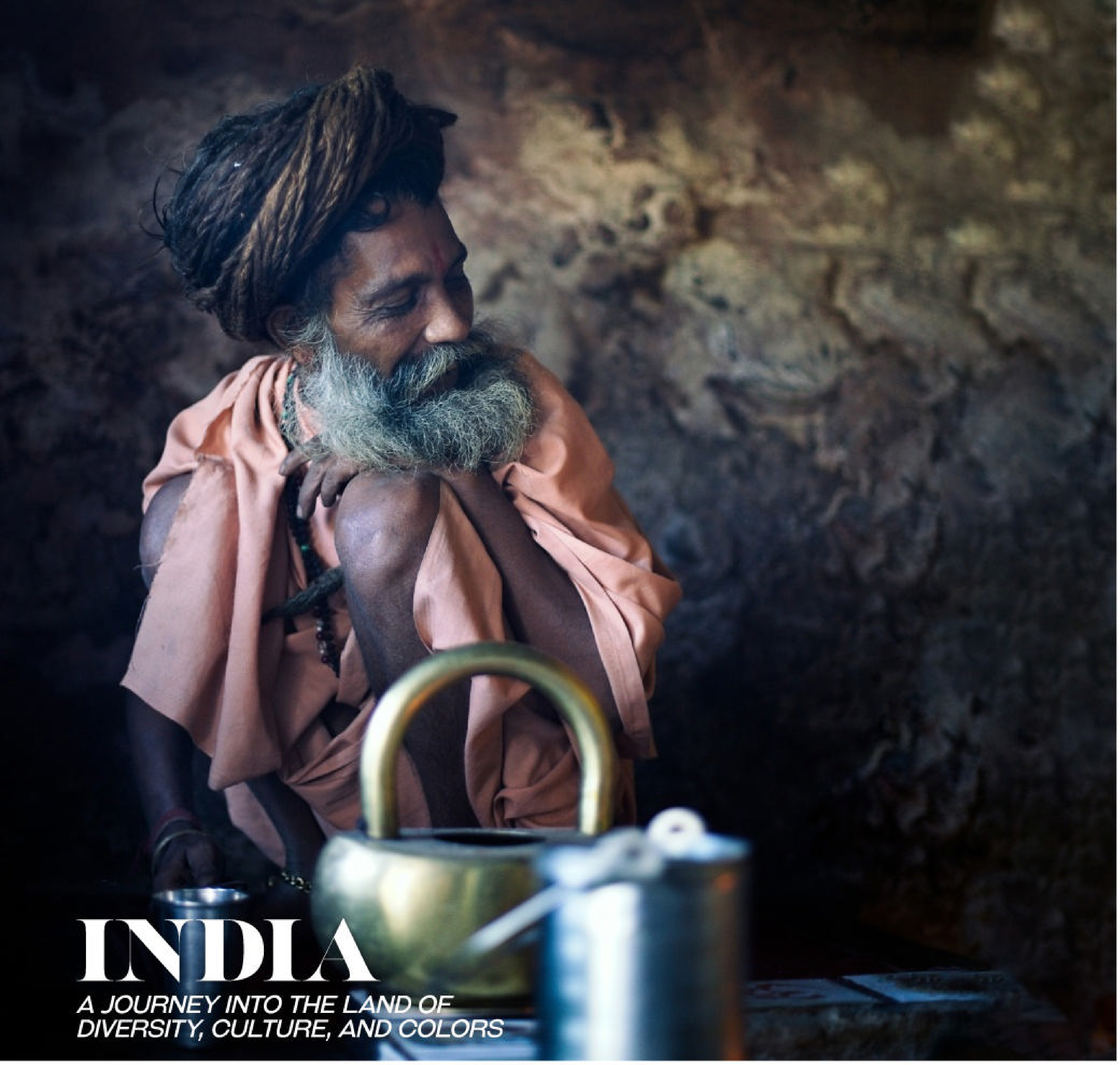
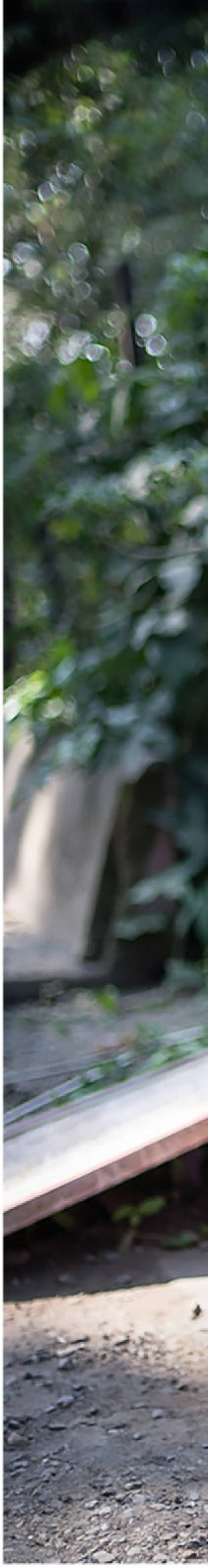
INDIA

A JOURNEY INTO THE LAND OF
DIVERSITY, CULTURE, AND COLORS



INDIA

A JOURNEY INTO THE LAND OF DIVERSITY, CULTURE, AND COLORS



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Aga Szydlik

Aga is an international award-winning documentary photographer based in the USA, and her work focuses mainly on documentary photojournalism, conservation, and exploration of heritage sites, indigenous tribes, and rituals. She actively supports human rights and conservation efforts.

Aga's professional journey began with fight photography when she lived in Thailand. Muay Thai was one of her many passions, and when she was presented with the opportunity to cover Muay Thai fights, she didn't think twice about it and had the best time of her life doing it. Aga traveled extensively in SE Asia, had many adventures, and met many fascinating people. Eventually, a few years later, her journey took her to Indonesia and South Africa.

Aga's passion for photography and travel is shared with her love for science, as she spends most of her time trying to cure people and the planet.
Aga actively supports human rights movements, environmental protection, and conservation efforts. Aga's assignments involve both freelance work and collaborations with various NGOs.

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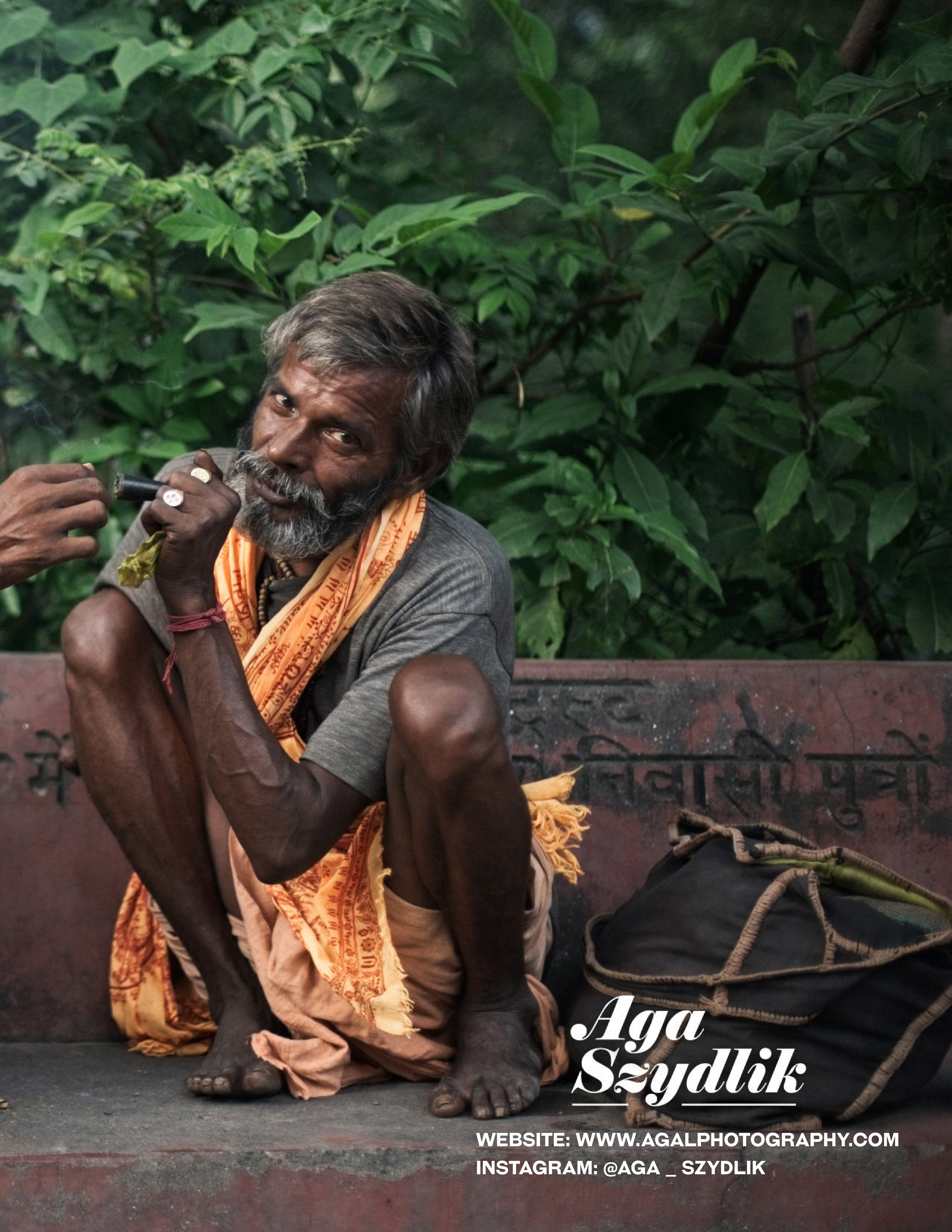
INDIA

A JOURNEY INTO THE LAND OF DIVERSITY, CULTURE, AND COLORS



Aga Szydlik

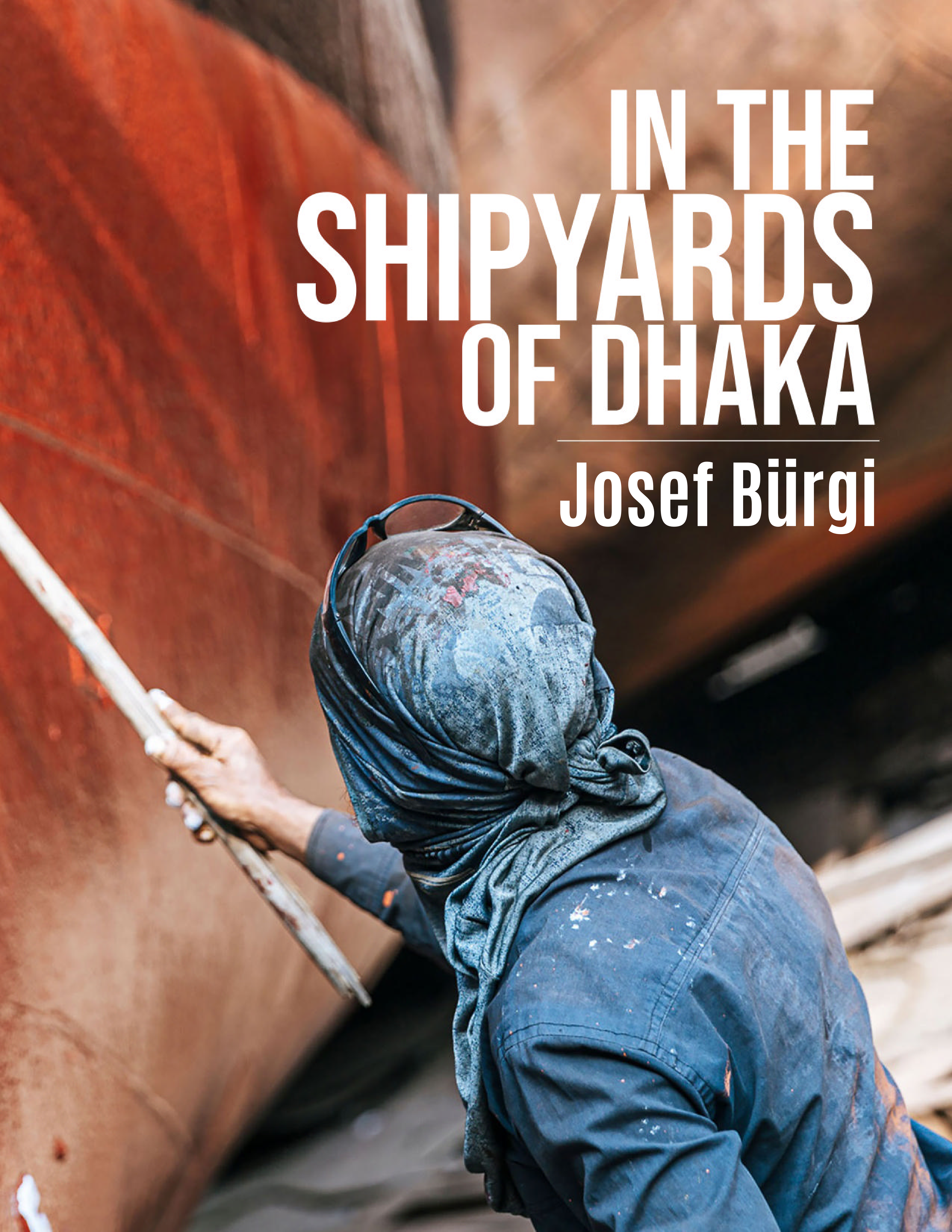
WEBSITE: WWW.AGALPHOTOGRAPHY.COM
INSTAGRAM: @AGA _ SZYDLIK

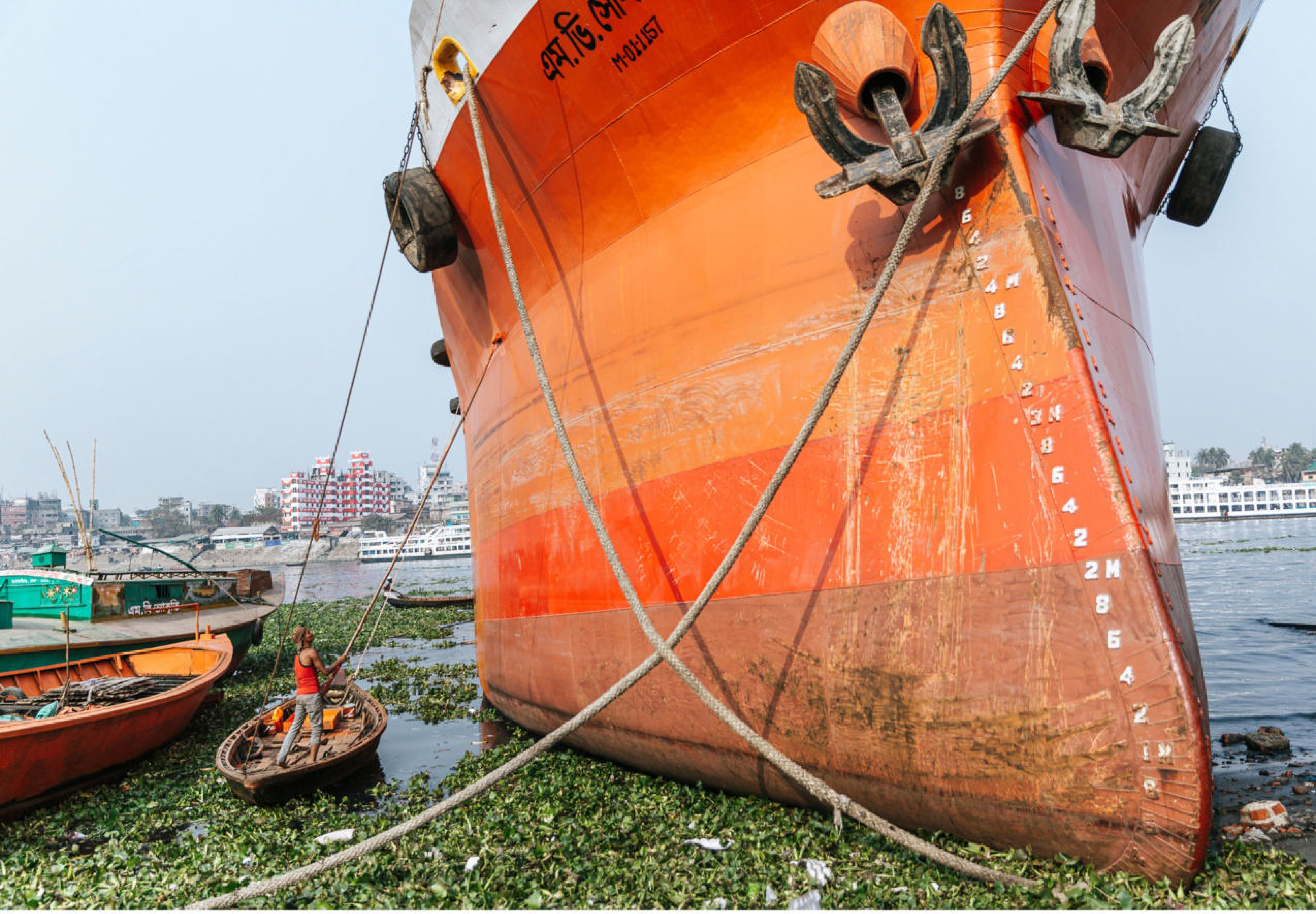
> SHIPBUILDING IN BANGLADESH HAS BECOME AN ESSENTIAL INDUSTRY IN RECENT YEARS. THERE ARE WELL OVER 100 SHIPBUILDING COMPANIES IN BANGLADESH, LOCATED MAINLY IN DHAKA, CHITTAGONG, BARISAL, AND KHULNA. BANGLADESH'S MOST SIGNIFICANT AND BEST-KNOWN SHIPYARD IS THE CHITTAGONG SHIP BREAKING YARD IN THE SOUTH OF THE COUNTRY, WITH 170 MILLION INHABITANTS.

Dockworker
Josef Bürgi © All rights reserved.

IN THE SHIPYARDS OF DHAKA

Josef Bürgi

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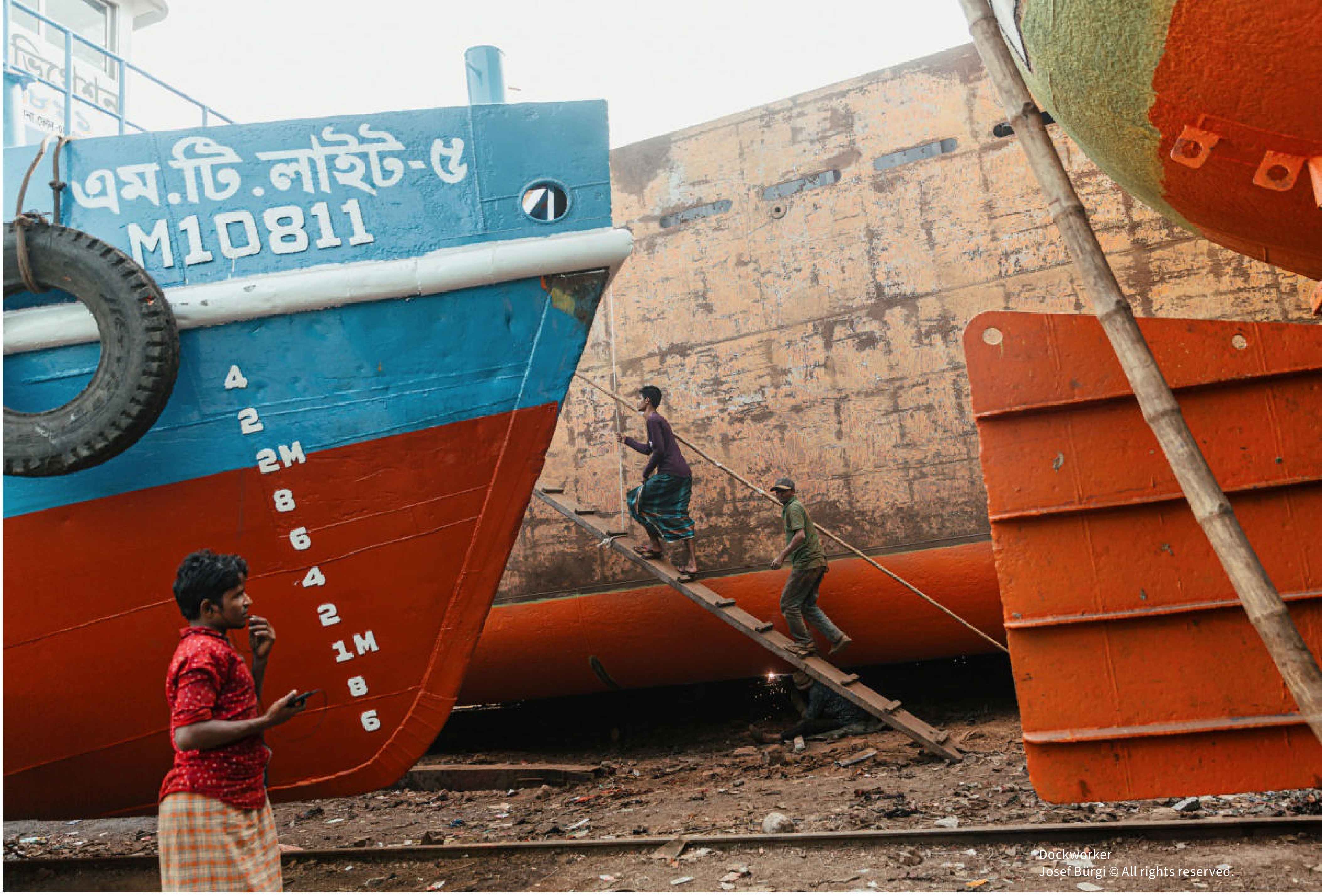
IN THE SHIPYARDS OF DHAKA

Josef Bürgi

A very large shipyard in Dhaka is located on the Buriganga River's banks, directly across Dhaka's old city. The best way to reach the shipyard is to cross the Buriganga River at Sadarghat and use one of the many small wooden boats for only a few takas. The shipyard is accessible only with the necessary contacts.
It is very easy to look around and take photos here and there. The shipyard provides docks and equipment mainly for the repair and maintenance of large ships. However, workers in the shipyard also dismantle old ships and build new ships from scratch.
The work is very strenuous and is done under minimal safety precautions. Many professionals are working on construction sites.

The pictures in the reportage show mainly painters painting the ships.

The workers are very friendly and courteous. They always have a smile for the visitors around, and sometimes the ship owners or shipyard managers greet the visitors with a handshake.
A walk through the shipyard is always accompanied by monotonous and incessant hammering. Countless workers with hammers remove rust and old paint from the ship hulls. The constant hustle and bustle of the shipyard include metal cutting, welding, and painting. But there are other facilities as well, such as foundries for the ship's propellers and workstations for servicing the ship's engines. And, of course, there are the huge winches used to pull the big ships out of the Buringanga River and into the docks.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Dockworker
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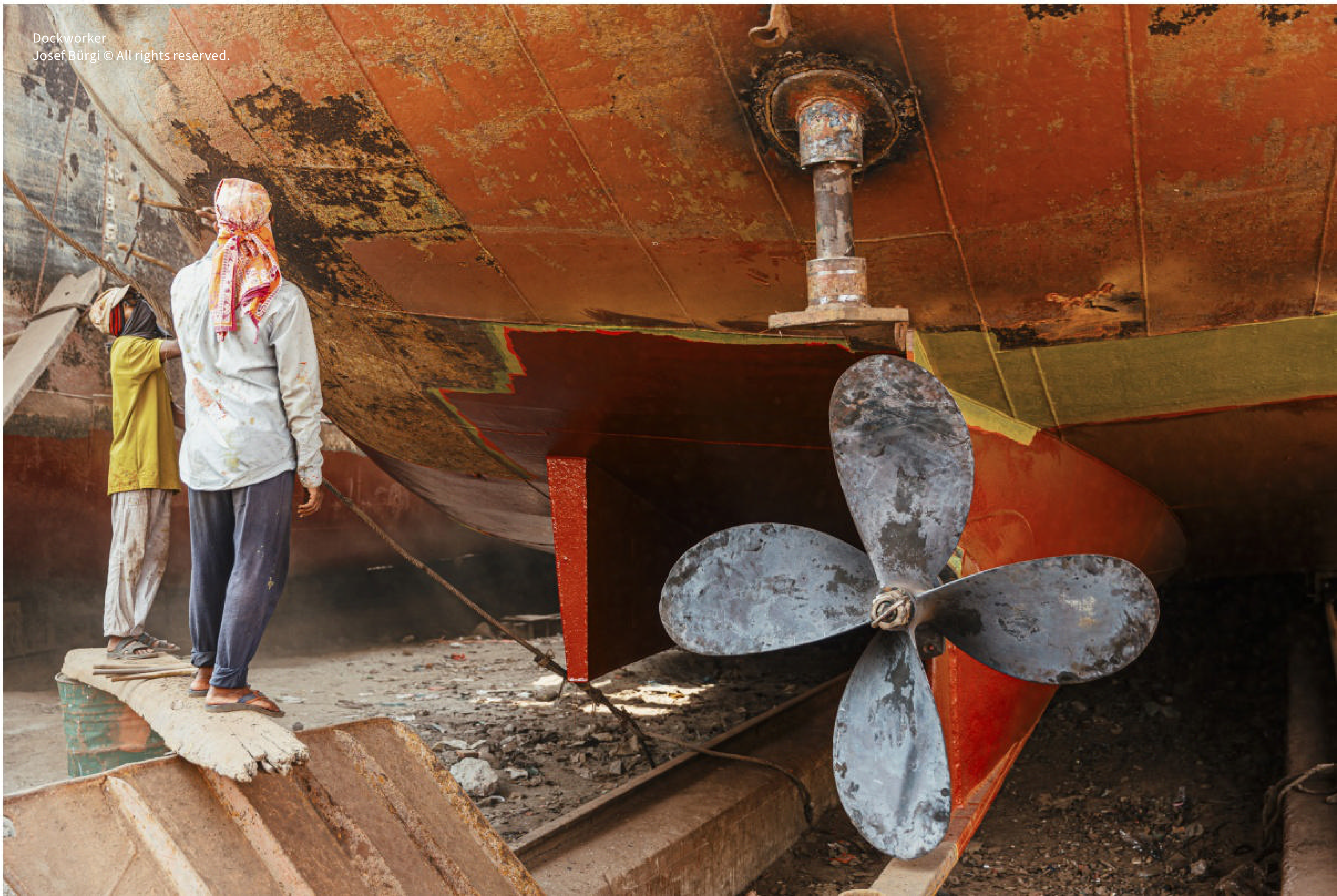

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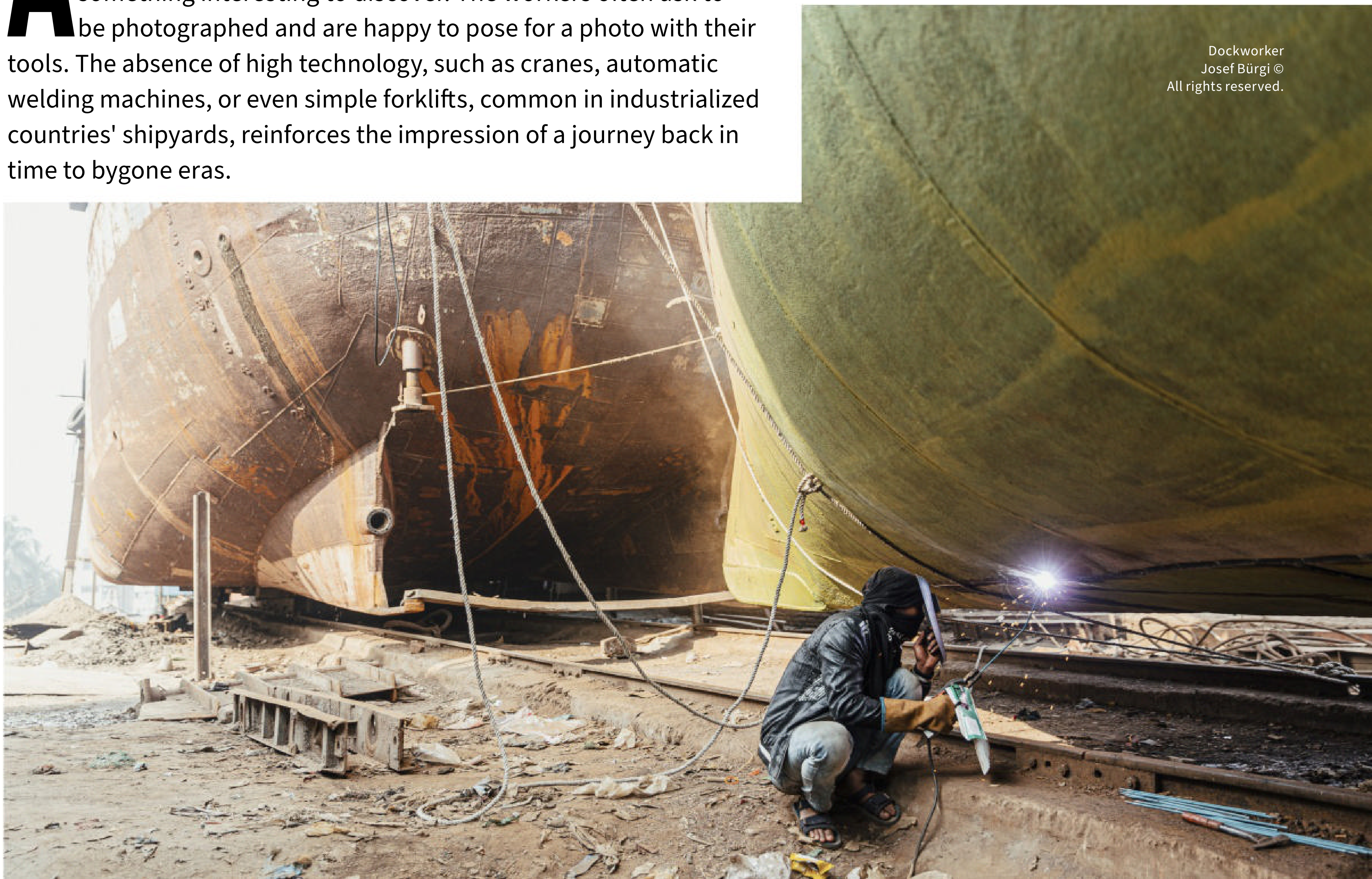
IN THE SHIPYARDS OF DHAKA

Josef Bürgi

All in all, it is a pleasant experience to stroll through the shipyard and watch the many people at work, and there is always something interesting to discover. The workers often ask to be photographed and are happy to pose for a photo with their tools. The absence of high technology, such as cranes, automatic welding machines, or even simple forklifts, common in industrialized countries' shipyards, reinforces the impression of a journey back in time to bygone eras.



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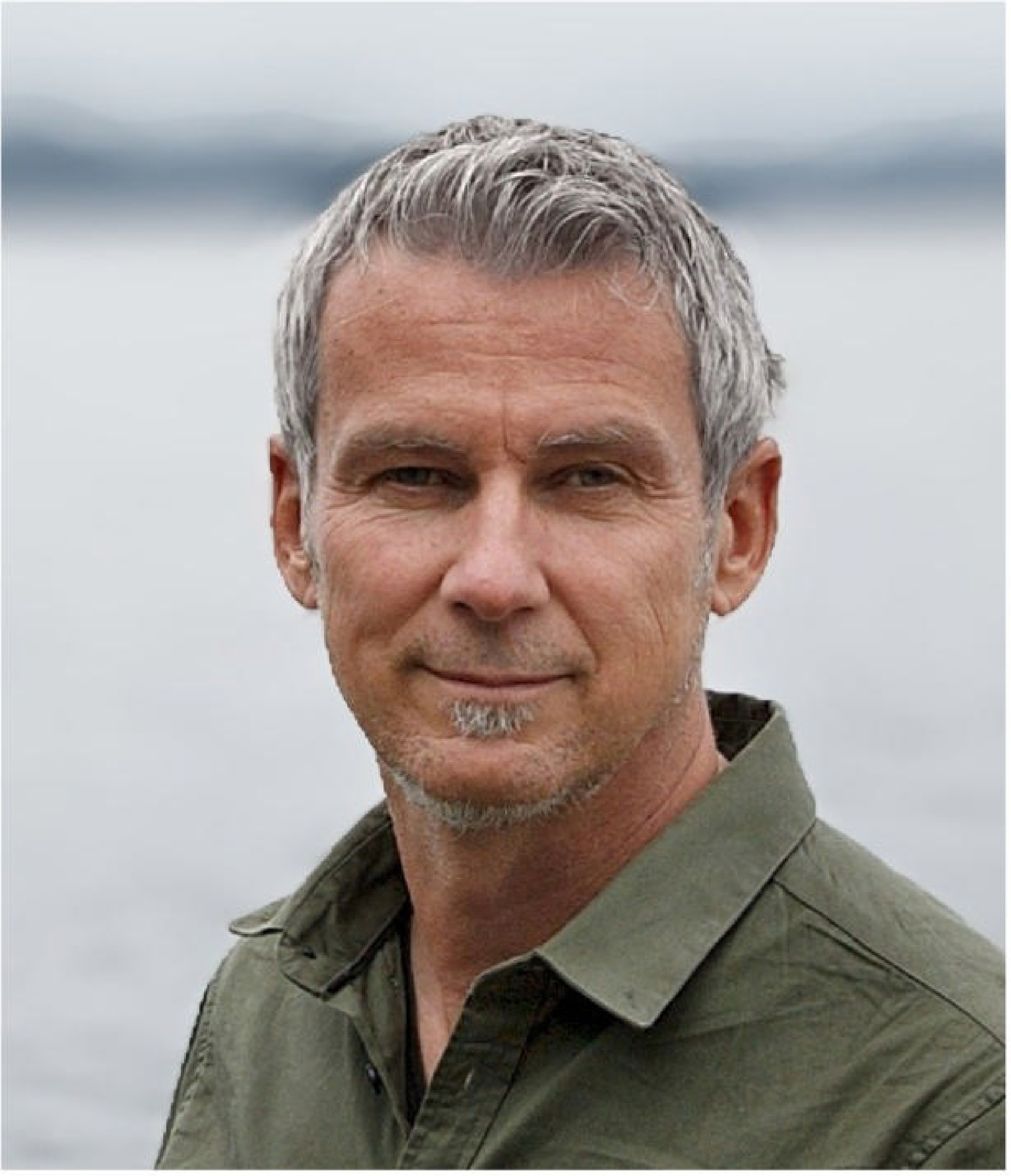

Josef Bürgi

Born in 1965 in Stans, Switzerland, Joe Buergi started around 2000 with photography. He studied engineering at the Bale Institute of Technology and now works full-time as a project and team leader for the local government. As a pure autodidact, he developed the knowledge by himself but also by studying the masters. His music photography, together with travel, have become two of his life's passions.

His photography focuses on music, culture, landscapes, and wildlife, images that reflect a spatial and temporal journey through life. He seeks the quiet moments and the light in whatever context he finds himself.

He is an eclectic photographer who enjoys diversity in his imagery. Hence his images range from travel to landscapes and portraits. He believes that photography can capture those inimitable moments and empower us to make a positive change in our world. Through his travels, he has developed his own photographic style.

IN THE SHIPYARDS OF DHAKA

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Josef Bürgi ©
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M.V. DIGANTA
M.V. PRINCE ✣ MODHUMOTI-2

Dockworker
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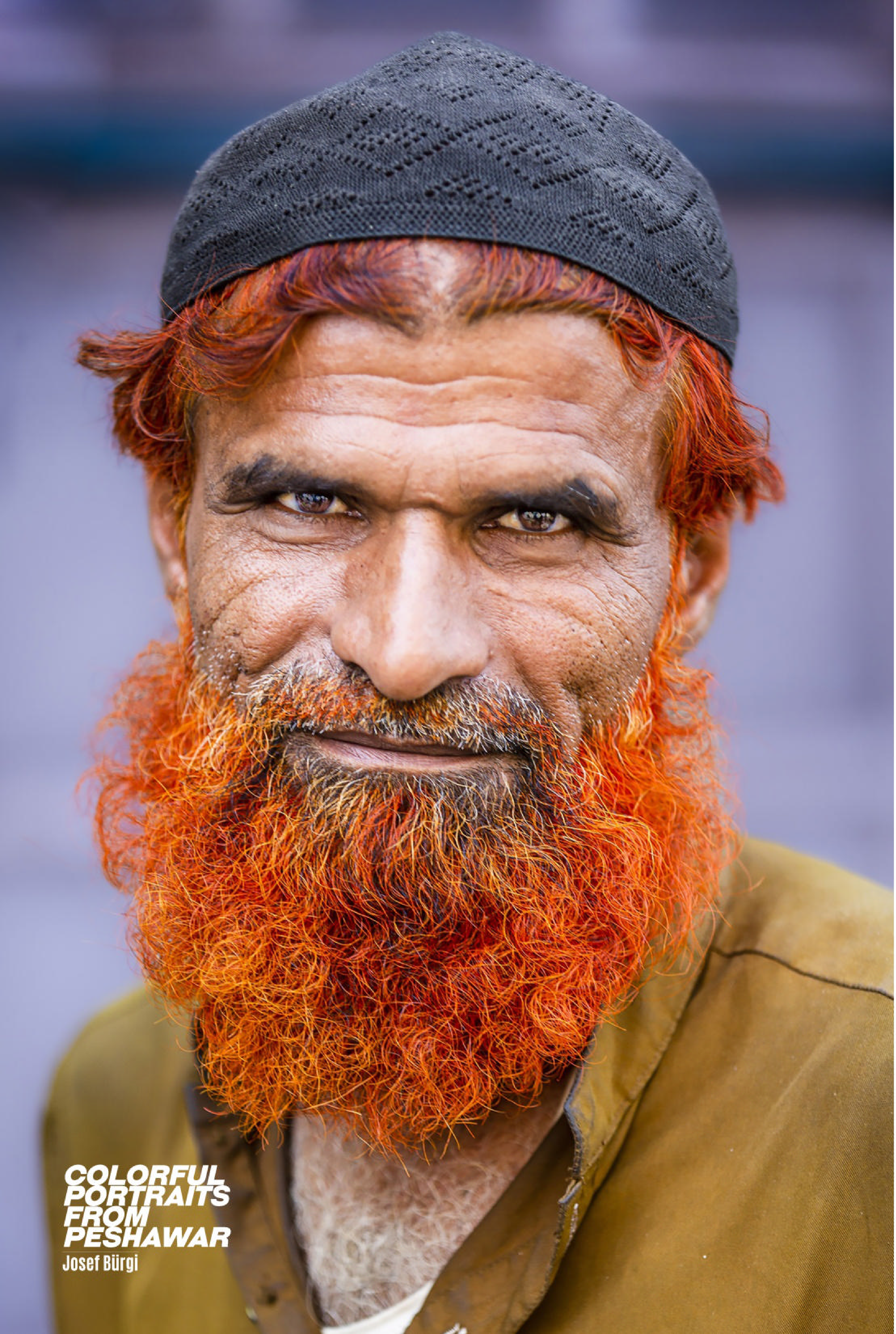
COLORFUL PORTRAITS FROM PESHAWAR

Josef Bürgi

Portrait from Peshawar
Josef Bürgi © All rights reserved.

Pakistan is one of the most beautiful, friendly, and welcoming countries in the world. It is a country with a rich cultural heritage and a vast range of tourist attractions to offer visitors. From the stunning mountain scenery to the ancient historical sites, there is something for everyone in Pakistan.

The British Backpacker Society has ranked Pakistan as the world's best destination for adventure travel, so if you're looking for an exciting and adventurous holiday, Pakistan is the perfect place to visit.



COLORFUL PORTRAITS FROM PESHAWAR

Josef Bürgi

Portrait from Peshawar
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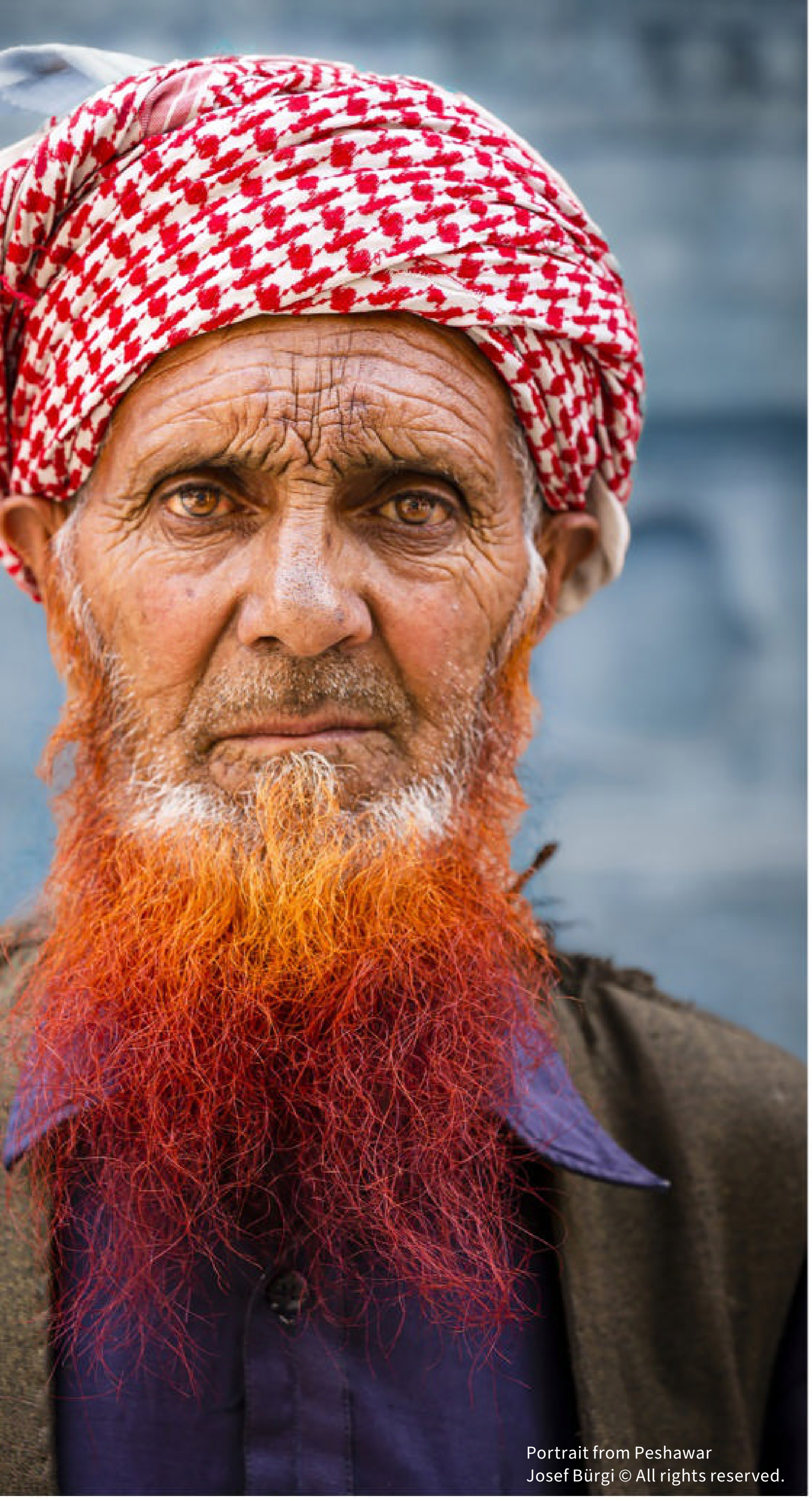
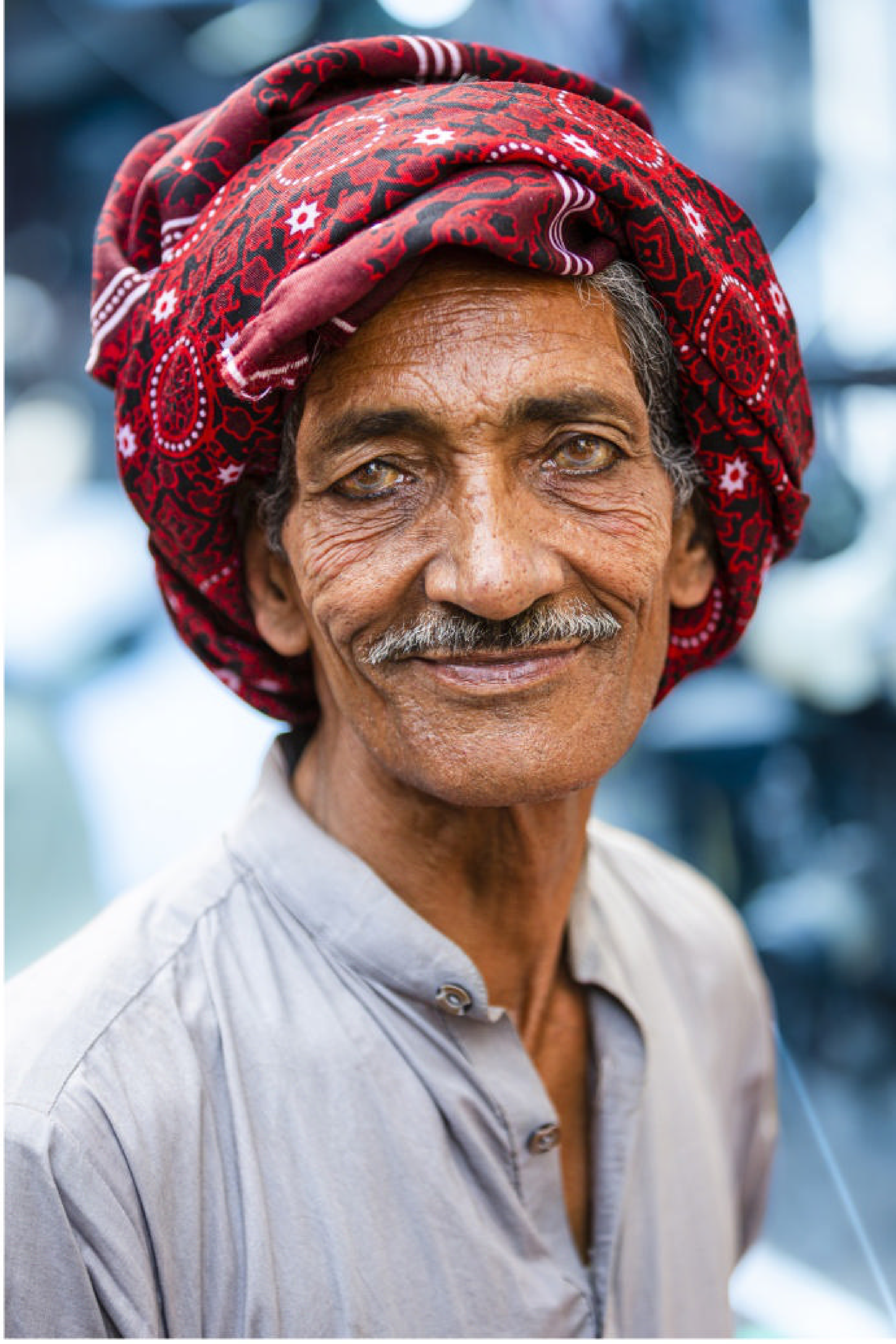


Portrait from Peshawar
Josef Bürgi © All rights reserved.

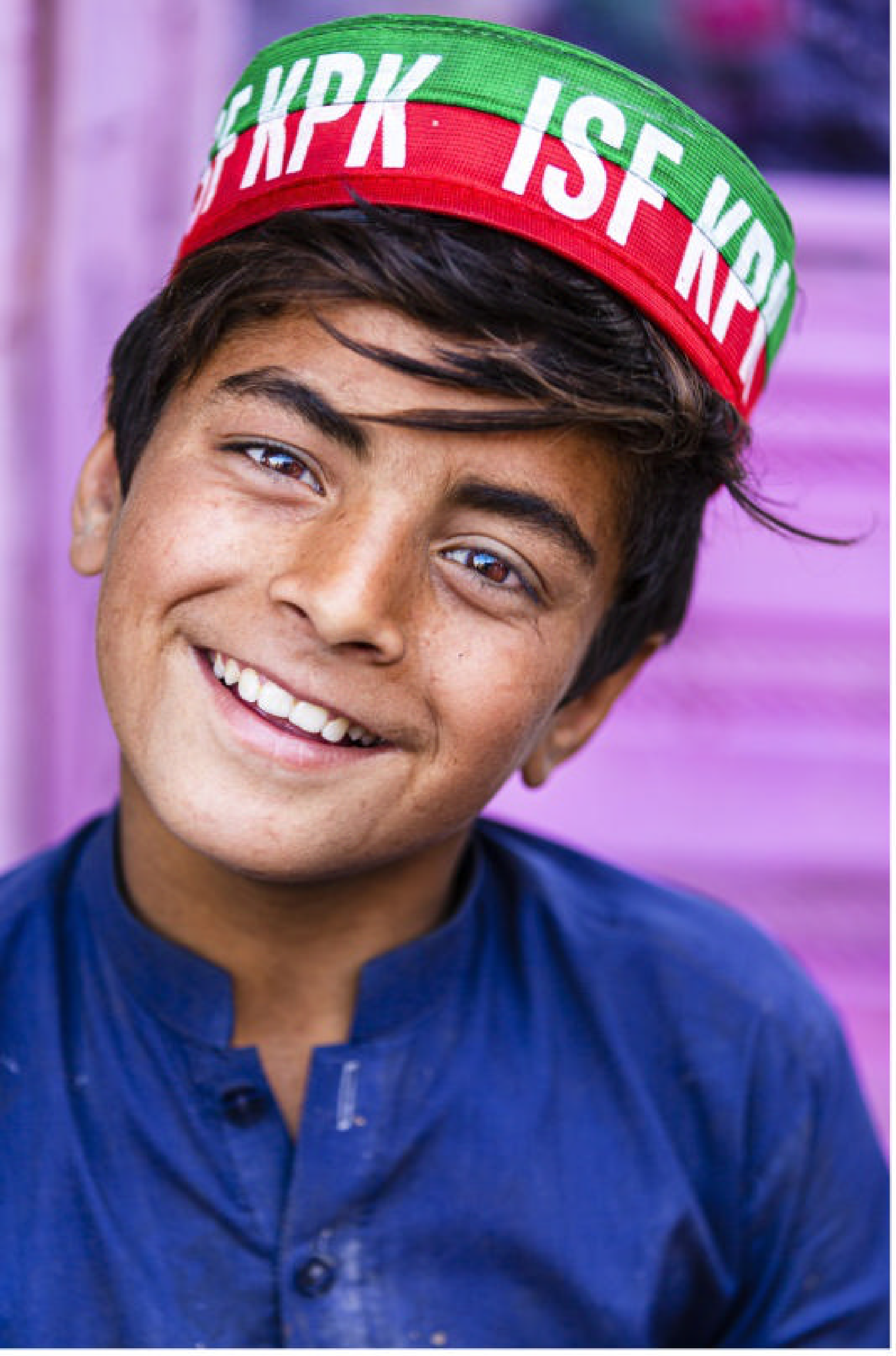


Pakistan is a land of adventure and nature, from the mighty foothills of the Karakoram in the north to the vast alluvial delta of the Indus River in the south. Trekking, mountaineering, white water rafting, jeep safaris in the mountains and desert, camel and yak safaris, trout fishing, and bird watching are just some of the activities that attract adventure and nature lovers to Pakistan.

Pakistan is endowed with rich and diverse flora and fauna. The high mountains of the Himalayas, Kara-Koram, and Hindu Kush with their alpine meadows and permanent snowline, the coniferous forests in the lower mountainous regions, the vast Indus plains merging into the great desert, the coast and wetlands provide a vibrant diversity of vegetation and associated birdlife, both endemic and migratory.

Pakistan has rich and varied wildlife, which includes some of the world's rarest animals. The country is home to several large mammals, including the Asiatic lion, Bengal tiger, leopard, bear, rhinoceros, and elephant. There are also a wide variety of smaller animals, such as the mongoose, fox, jackal, weasel, otter, gazelle, and antelope.

Pakistanis are very friendly and humble people. They often like to have their picture taken and love to pose for a photo with friends. Always smiling!!!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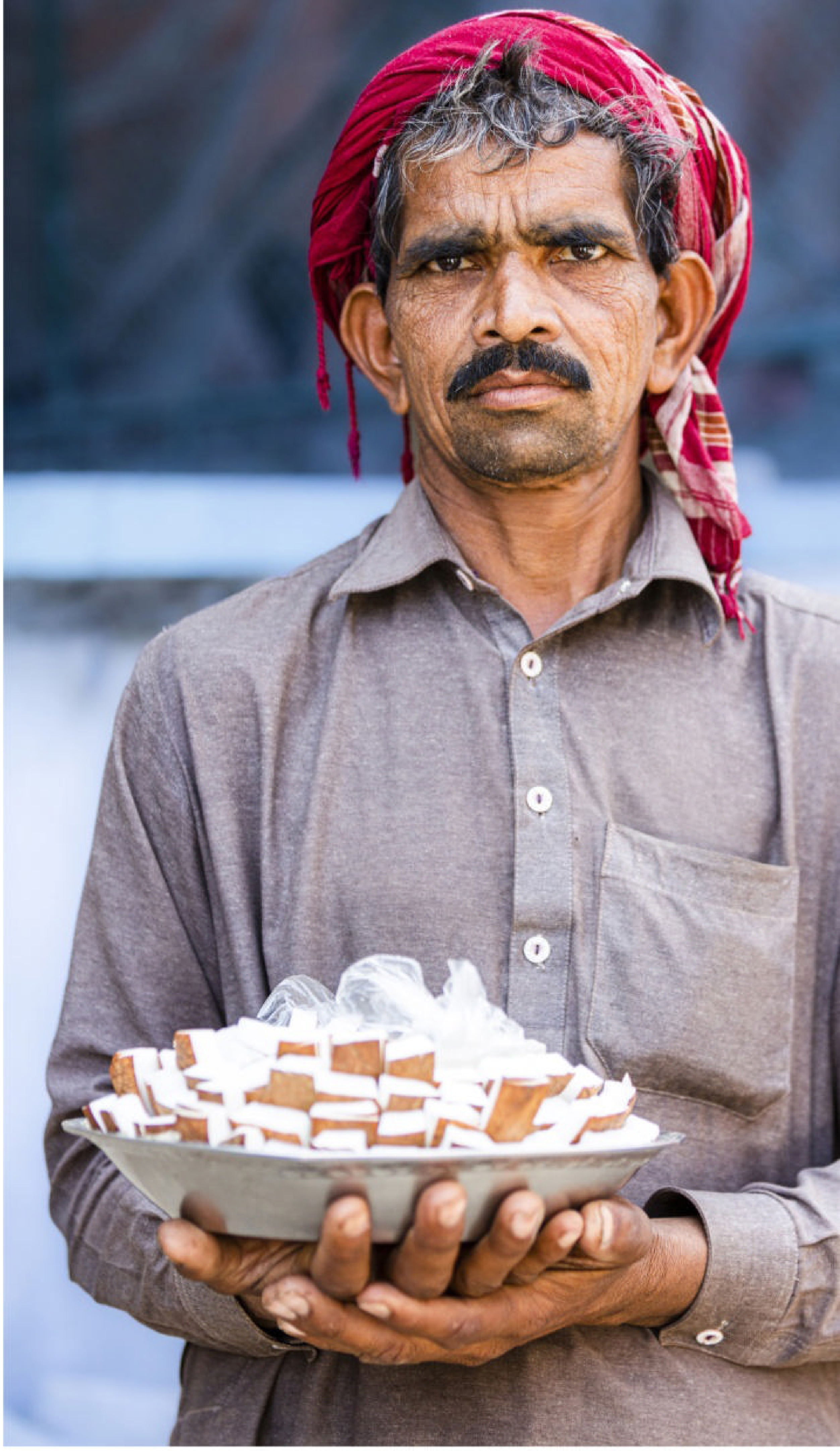

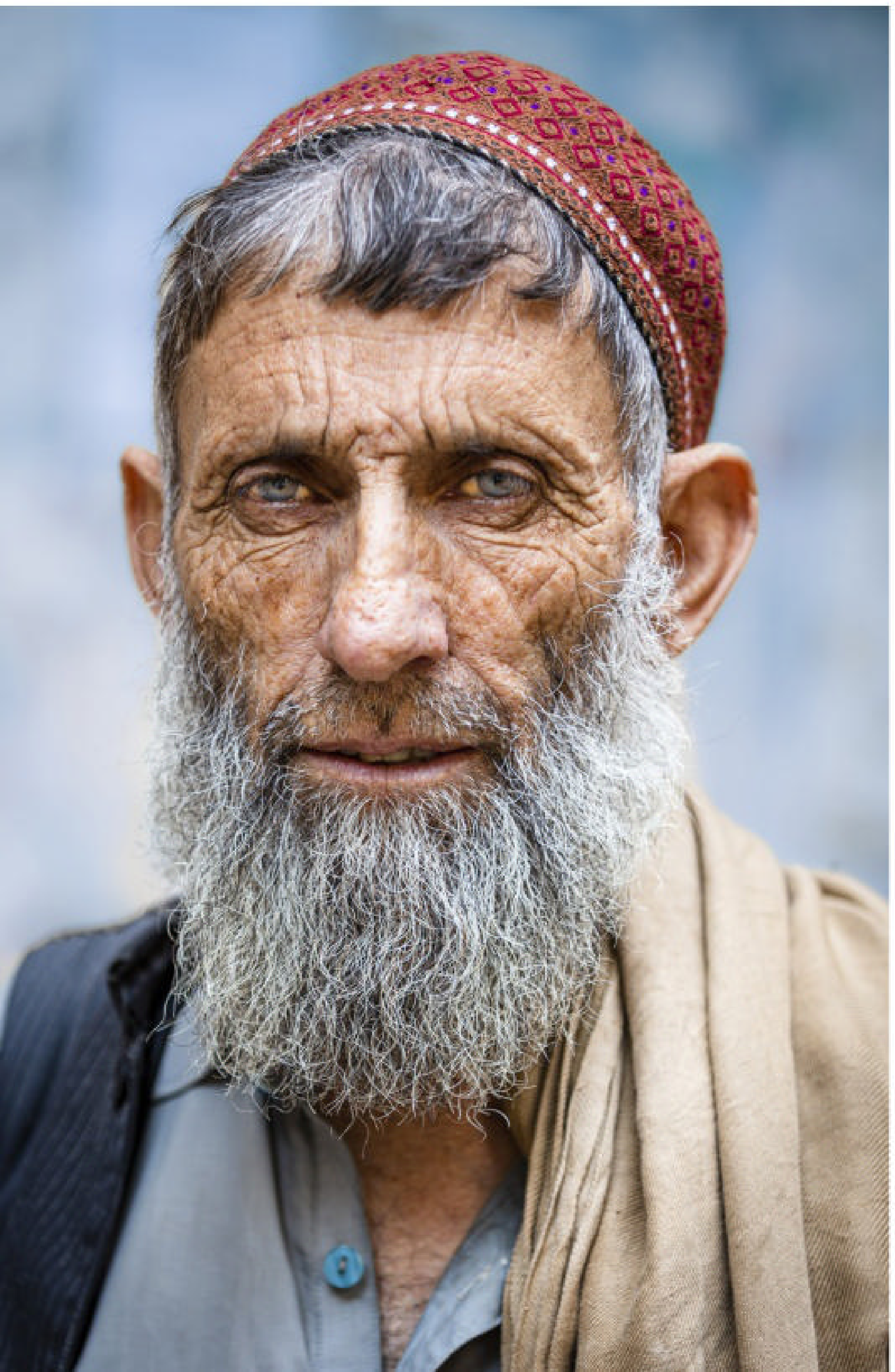

COLORFUL PORTRAITS FROM PESHAWAR

Josef Bürgi

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COLORFUL PORTRAITS FROM PESHAWAR

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> "PAKISTAN IS ENDOWED WITH RICH AND DIVERSE FLORA AND FAUNA. THE HIGH MOUNTAINS OF THE HIMALAYAS, KARA-KORAM, AND HINDU KUSH WITH THEIR ALPINE MEADOWS AND PERMANENT SNOWLINE, THE CONIFEROUS FORESTS IN THE LOWER MOUNTAINOUS REGIONS, THE VAST INDUS PLAINS MERGING INTO THE GREAT DESERT, THE COAST AND WETLANDS PROVIDE A VIBRANT DIVERSITY OF VEGETATION AND ASSOCIATED BIRDLIFE, BOTH ENDEMIC AND MIGRATORY."

Josef Bürgi

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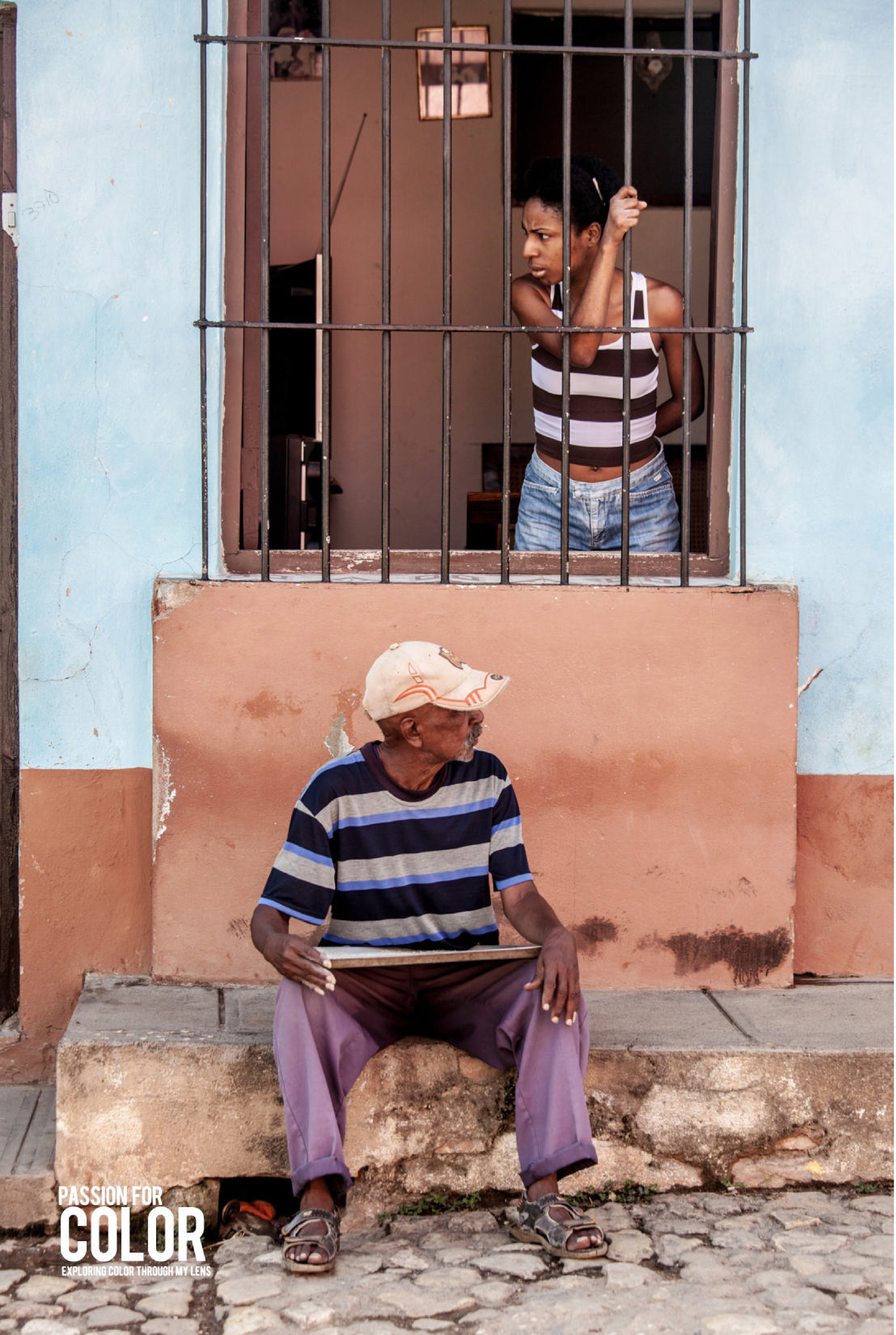
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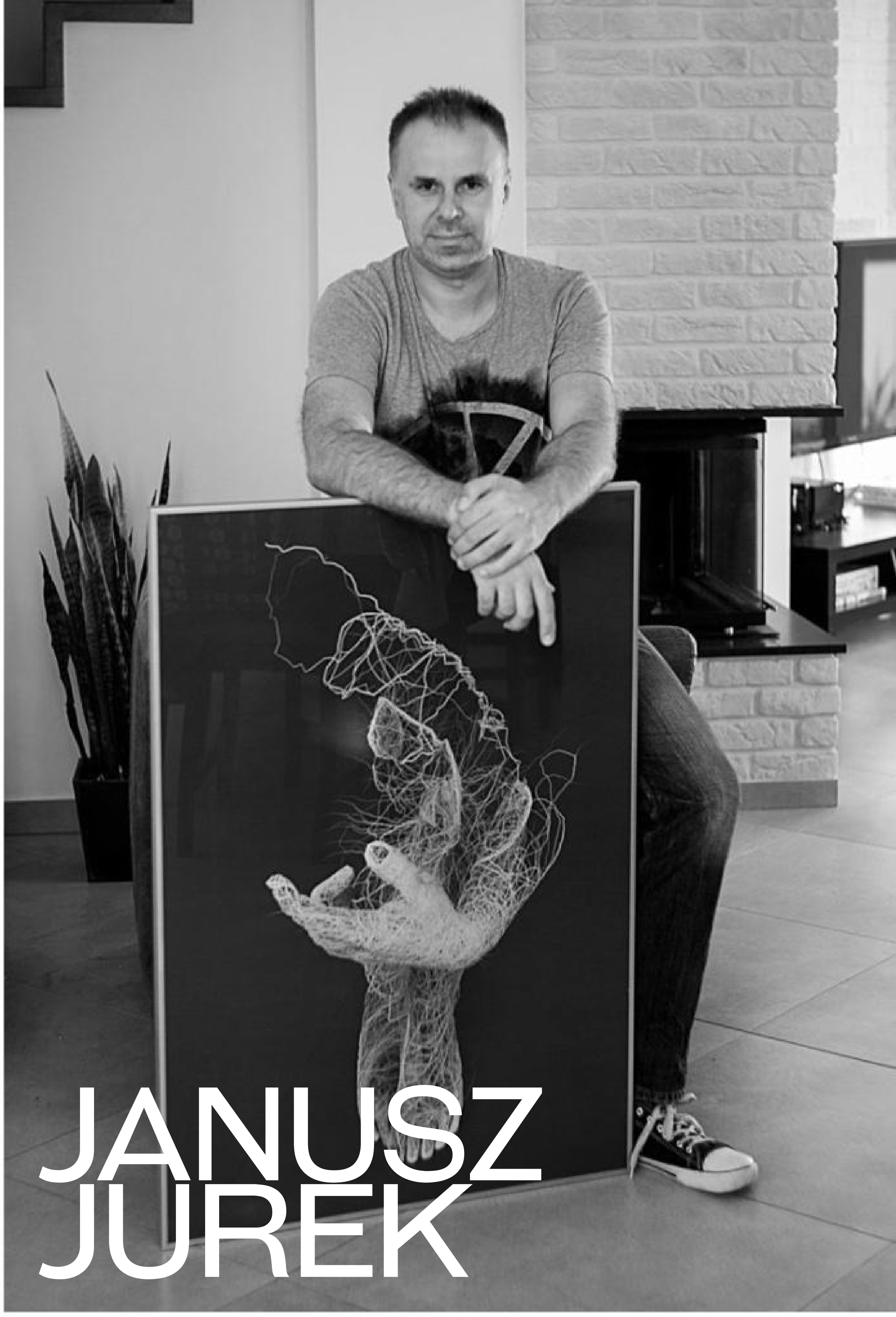

JANUSZ JUREK

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Janusz Jurek, born in Ostrów Wielkopolski, Poland-based graphic designer and photographer, is a gis raduate of the Artistic and Pedagogical Institute of the University of A. Mickiewicz in Poznań.

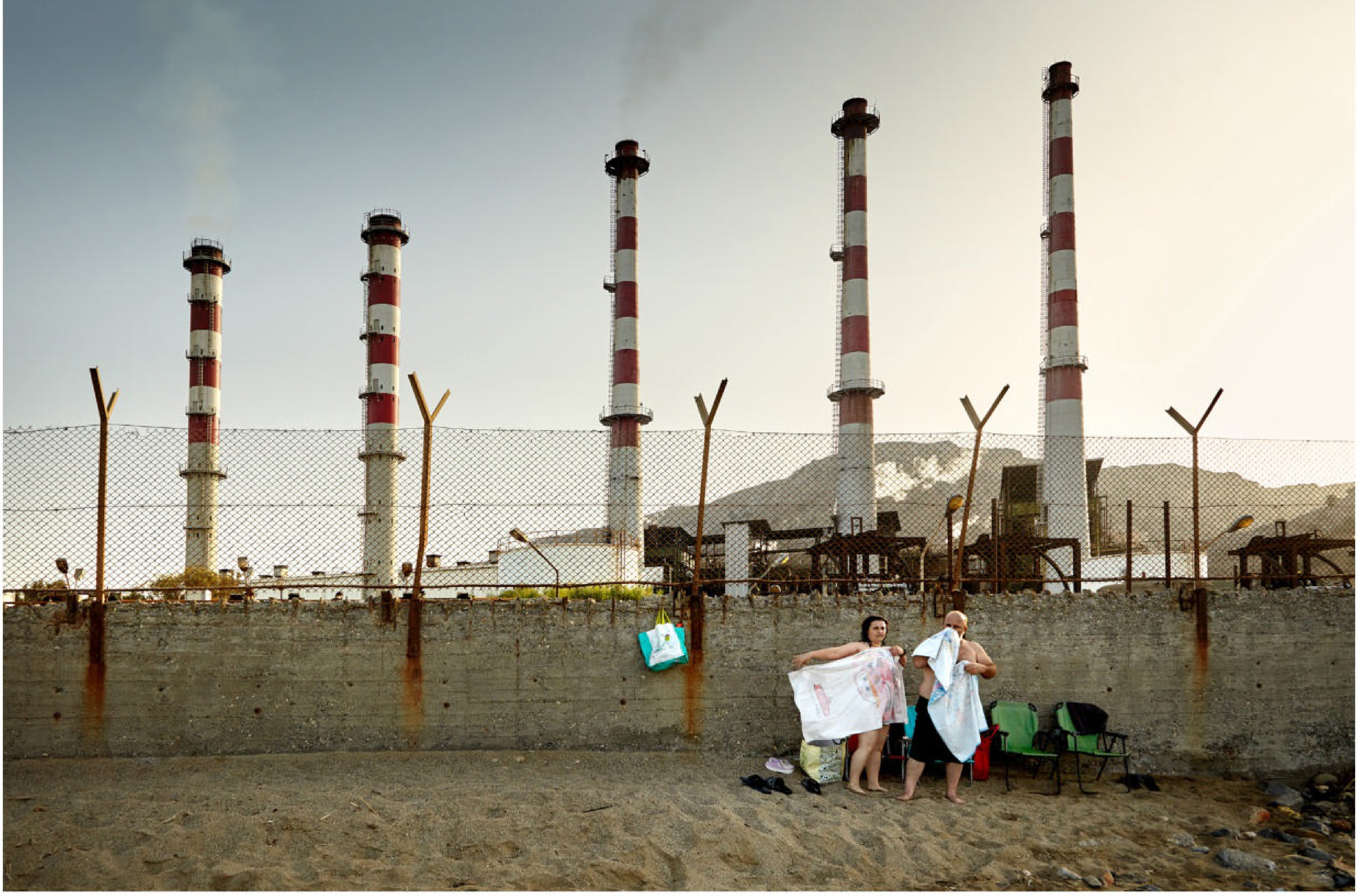
Since 1996, he has been commercially involved in graphic design, photography, animations, 3D graphics, and other new forms of visual art.

He owns "NEO – Studio Grafiki Użytkowej" in Ostrów Wielkopolski, Poland.

Awarded and honored in photographic competitions, among others: The Nature Conservancy, URBAN Street Photo Awards, National Geographic, FujiFilm Moment Street Photo Awards, Wielkopolska Press Photo, and many others.

Author of the start screen for Adobe Photoshop and Adobe InDesign.

His photos and graphics have been exhibited in the USA, Great Britain, the Czech Republic, Slovenia, Romania, Croatia, Greece, Georgia, Italy, the Netherlands, Germany, Spain, and the Arab Emirates and have been on the covers of many magazines and books.



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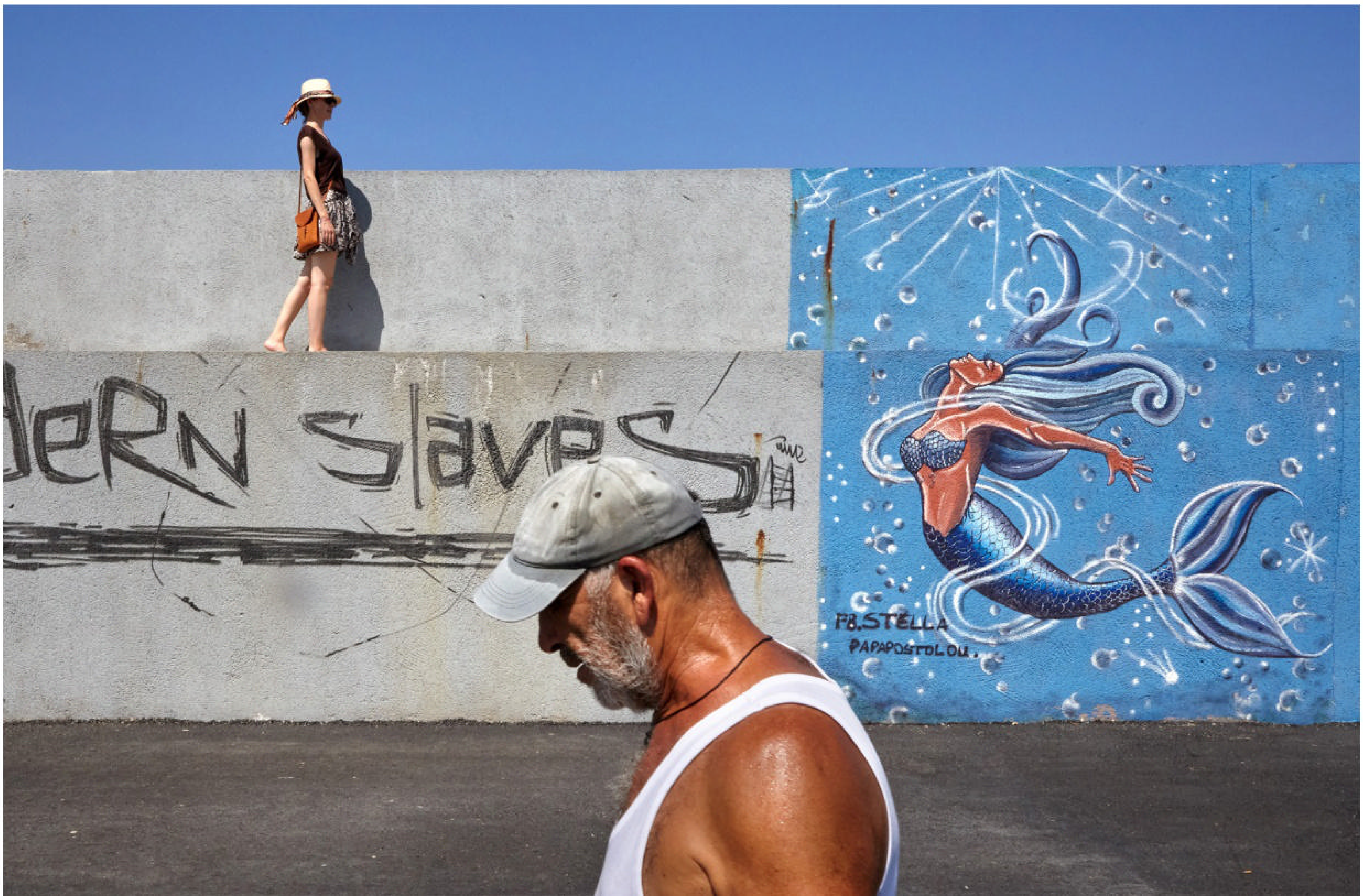
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Experiments with the line strongly characterize Janusz's works, which can be classified as generative art. His technique is based on merging new technologies and procedural programming and contains vital elements of classical drawing. The first stage in creating this type of graphics is writing the code, which helps the computer generate spatial forms. Then, using drawing and sculpting skills, the artist gives them shapes inspired by the human body. The human body was followed by other subjects.

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